

Donald C. Gilley has been released from the Navy to become organist of Annapolis Naval Academy Chapel  
Organ completely rebuilt by Moller in 1940

GETS A NEW MASTER

# The American Organist

MARCH, 1944

Vol. 27, No. 3 - 25¢ a copy, \$2.00 a year



**The Finest in  
Organ Music . . . SOONER**

If your plans for a better, more worthy organ were halted by wartime conditions, *now* you can do something about it.

Your order on the Möller Preferred List will assure you of earlier possession of The Artist of Organs—The Organ of Artists. Right *now* a limited number of Möller craftsmen are ready to turn from producing instruments of war to planning organs of tonal beauty, quality and satisfaction.

Write us today. Get your order on the post-war Preferred List. Let us start plans for the organ you've always coveted.

**M.P. MÖLLER**  
THE ARTIST OF ORGANS • THE ORGAN OF ARTISTS  
HAGERSTOWN, MARYLAND

**SEASONAL VOLUNTARIES**  
The Proper Organ Music for  
**EASTER AND ASCENSION**



**Contents**

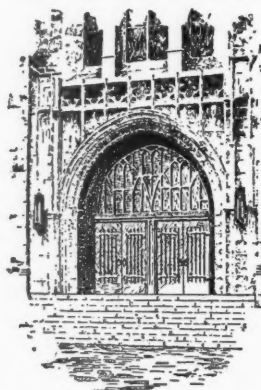
Spring Song	Schumann
Christ is risen	John Goss
Offertory for Easter Day	A. P. F. Boely
The Lord is my Strength	Vincent Novello
Adoration (Sonate Pascale)	Lemmens
March for a Church Festival	Battiste
Thou art the King of Glory	Handel
This is the Day	G. Macfarren
Cantabile in G	Lemmens
Jesu, meine Zuversicht	C. H. Rinck
But Thou didst not leave	Handel
Messiah	
But Thanks be to God (Messiah)	Handel
Christ lag in Todesbanden	Bach
Erstanden ist der heilige Christ	Bach
In a triumphant state	Henry Purcell
Choral Prelude on "Heut"	Bach
triumphiret Gottes Sohn	

PRICE \$1.00



*Selected, Edited and Arranged by*  
**ORLANDO A. MANSFIELD**  
Complete Album — Price \$1.00 Net  
*Write for Complete Catalog of Organ Music  
Order From Your Dealer or Direct*  
**EDWARD B. MARKS MUSIC CORPORATION**  
R. C. A. Building • Radio City • New York

**Westminster  
Choir College**



JOHN FINLEY WILLIAMSON, PRES.  
ALEXANDER MCCURDY  
Head of Organ Department  
TRAINING ORGANISTS AND  
CHORAL CONDUCTORS  
FOR THE  
CHURCH, CIVIC CHORUS, SCHOOL  
and COLLEGE  
PRINCETON, N. J.

# Birchard Anthems

## FOR EASTER

1323	Adoration of the Flowers. <i>Clokey</i> . SATB.....	\$0.16
1322	Carol of the Palms. <i>Clokey</i> . SATB.....	.10
1149	An Easter Carol. <i>Wood</i> . SATB.....	.12
259	Easter Morn. <i>Gaines</i> . SATB.....	.20
1054	Easter Sermon of the Birds. <i>Finn</i> . SATB.....	.20
488	Flushed with Rosy Light. <i>Angell</i> . SATB.....	.15
1135	Glory and Honour and Laud. <i>Wood</i> . SSAATTBB	.25
997	Light. <i>Hoppin</i> . SATB.....	.16
802	Lord, Who Throughout These Forty Days (Lent). <i>Fickenscher</i> . SATB.....	.15
2022	On Easter Morn Christ Rose Again. <i>Stoughton</i> . SATB .....	.16
1171	'Tis the Day of Resurrection. <i>Wood</i> . SSAATTBB	.25

**L.C. Birchard & Co., Boston**

## ORGANISTS MAKE POSTWAR PLANS NOW

Start now. Put your ideas and requirements down on paper and carry the sketch around in your pocket.

Discuss your preliminary plans with a member of The ASSOCIATED ORGANBUILDERS OF AMERICA. Then in the light of the practical, functional and economical considerations supplied by the organ-builder, you can proceed to perfect your plan and get the most effective and efficient instrument for your particular set of conditions and circumstances.

### The Associated Organbuilders of America

AEOLIAN-SKINNER	NATIONAL ORGAN SUPPLY
AUSTIN	ORGAN SUPPLY CORPORATION
ESTEY	PILCHER
HILLGREEN-LANE	REUTER
HOLTKAMP	SCHANTZ
	WICKS

Mr. Lewis C. Odell, Secretary  
1404 Jesup Avenue, New York 52, N. Y.

## WHAT! NO PICTURE HERE?

It will do just as well at the bottom for its only purpose is to make you look at this advertisement. You have merely become accustomed to its being at the top of the page.

So it is with organ design (and yes even with organ playing) we repeat many things because we are used to them in a fixed fashion.

Any organ builder worth his salt is an artist and knows what he can do and how to do it. Let him show his skill freely without the burden of pleasing your habits of mind. You will then be certain to get a work of art. He is responsible.

## AEOLIAN-SKINNER ORGAN COMPANY, Inc.

G. DONALD HARRISON, *President*  
WILLIAM E. ZEUCH, *Vice President*

*Factory and Head Office*

BOSTON 48, MASS.

(Member of the Associated Organ Builders of America)





## REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

### Music for Lent and Easter

AE—Dr. R. L. BEDELL: "*Sing we this morn*," Am, 2p. u. me. (Boston Mus., 10¢). Text by Composer. In minor key, and accordingly rather hard-sounding.

AOW3E—Hermene Warlick EICHHORN: "*Mary Magdalene*," 24p. me. (J. Fischer & Bro., 60¢). Text by Rose M. Phillips. Crucifixion section opens with hard minor-key introduction, and then the voices in somber mood tell the story in poetic text and appropriate music, some measures of great beauty, voices and accompaniment carrying along independently, concluding with, "And sorrowing sees them seal the somber, chilly tomb." Next section, Journey to the Sepulchre, gives the story in more appealing music, proving that in order to effectively tell a sad story the music need not lack appeal; this makes good music. Third section, Resurrection, begins with a plaintive theme on "Oh, ah," carrying along for two pages, somewhat in contrapuntal style, and then a brief section marked "unison or speech, choir or reader." Then the "Oh, ah" theme returns for two pages. Treatments like this tend to rule the music chiefly for the more experienced choirs and educated congregations, or suggest use in a musicale or for concert. This third section is composed entirely of these two very unusual treatments. Next, In the Garden, we have a solo of real charm, making lovely music that tells the story no less effectively because it is lovely instead of hard. Sing O Earth closes the cantata in the proper mood of rejoicing, music of normal character to climax the Easter story. The text is of fine poetic character, with Bible references as a guide in each movement. For any well-trained choir of women's voices here is something of unusual interest, and it won't sound just like some other work you've presented.

AO4+E—Bernard ROGERS: "*The Passion*," 130p. md. (Elkan-Vogel, \$2.75). Text adapted by Charles Rodda. A work of considerable proportions, orchestral score rentable; the reproduction is by photographing the manuscript direct, which adds to the difficulties of presentation; none the less any organist willing to work under such difficulties should examine the score for himself. The music is of high quality, though there are spots of deliberate hardness, much dividing of parts, to discourage the average choir already hard-pressed for sufficient rehearsal time. The story begins with the entry to Jerusalem and ends with the resurrection. Why not have this cantata available after the war in an engraved edition? It seems to be worth it.

### General Service Music

AW2—S.R.AVERY: "*Office of Holy Communion*," G, 12p. e. (Gray, 18¢). Quite a superior setting for a manless choir; normal, sane music.

AM—Mrs. H. H. A. BEACH: "*Pax Nobiscum*," Bf, 4p. me. (Gray, 15¢). English text, by E. Marlatt. A war song in behalf of peace, interesting, musical, strong; range for top tenors shows intelligence—top F is asked for only once, and E-flat not very often, so average choirs can do it without torturing people of cultured hearing.

A5—Seth BINGHAM: "*Immortal love*," D, 9p. u. md.

### Joseph W. Clokey

OXFORD, OHIO

#### TWO SHORT ANTHEMS

#### for EASTER

The proper Introit and Gradual for Easter Day

J. Fischer & Bro.

(J. Fischer & Bro., 18¢). Whittier text. On contrapuntal rather than harmonic basis, with some passages that won't be at all easy for even the finest of our choirs. Every part has something to say, so the choir will like it and do the necessary hard work to learn to sing it. In the middle section the choir hums while a tenor sings a colorful solo. For the best choirs only, and congregations properly educated.

A—Dr. Joseph W. CLOKEY: "*Twelve Hymn-Anthems*," 22p. e. (J. Fischer & Bro., 30¢). Texts by various hymn-writers. In each case the music calls for unison singing, and against this melody is a second staff giving two counter-melodies which the Composer suggests for the choir after the congregation has learned to sing the tune without help. Obviously these things can be done in a great variety of ways. Dr. Clokey wrote them "for congregation and choir," but anyone not wanting to make his congregation learn new tunes will find them grand for his choir, especially if he has both adult and junior choirs. The tunes are noble melodies, thoroughly churchly, of comfortable range; the harmonies are solidly grand, with no distortions. A feature many will appreciate is the free treatment of rhythm; it makes no difference to the Composer whether a measure is in 4-4 or 3-4 or 7-4; if the note-movement fits and interprets the text, that's all that counts. I'd say this set of hymns should be used by every choir, good, bad, or indifferent, large or small. They are ideally church music. And what a relief it would be to hear simple tunes well sung in place of some of those eight-part unaccompanied monstrosities. I think genius was at work here.—Ed.

A—Frederick KINSLEY: "*Two Litanies*," 5p. e. (J. Fischer & Bro., 15¢). Texts by Dr. Fosdick. "*Litany of Aspiration*" and a "*Litany*" concerning the children or for Christmas use, though the text is good for any occasion other than Christmas. The minister reads or speaks his part, and the choir answers with unaccompanied short responses. The music is easy, and good for its purpose. These things are used in Riverside Church, New York, for the afternoon musicales; they are prayers, a half-dozen in each, with an equal number of choir responses. Excellent material for all non-liturgical churches.

AW3—Carl F. MUELLER: "*Guide me O Thou great Jehovah*," G, 8p. e. (Galaxy, 16¢). W. Williams text. Graceful music for women's voices, appealing and attractive; with a descant in the second section to make it even more interesting.

A4+—C. Albert SCHOLIN: "*Rejoice in the Lord*," 6p. u. e. (Mills, 15¢). Bible text. Melodic and rhythmic, music of the kind to appeal to the average congregation; no extravagances but just good music.

A4+—Powell WEAVER: "*God is wisdom God is love*," Df, 8p. a. e. (Galaxy, 16¢). J. Bowring text. Simple, melodious, harmonic music of gentle appeal, with an accompaniment that adds movement; everything the average choir and congregation can understand and use.



### CATHARINE MORGAN

F. A. G. O., F. W. C. C.

#### Concert Organist

Organist and Director of Choirs

HAWES AVENUE METHODIST CHURCH  
Norristown, Pennsylvania

## Organ Music

\*Flemish, ar.C.M.Courboin: *Belgian Mother's Song*, Df, 4p. e. (Gray, 75¢). Here's a lovely piece of music, but what can you do with it? Dr. Courboin's use of it as his radio theme-song rules it out of church, and you probably would rule it off your recital program for the same reason. But it is lovely music.

C. A. J. PARMENTIER: *Meditation*, Bf, 4p. me. (Broadcast, 50¢). A melody piece of considerable originality and plenty of musical charm in spite of the dissonances injected in good number; these dissonances have the evident purpose of producing certain effects to the heart rather than merely showing to the world that a Peck's Bad Boy can ignore all the rules of musical sanity if he wants to. This makes good music. *Remembrance*, 5p. e. (Broadcast, 50¢). Again we have sane music, though this time rather of the interlude or filler type, as the main theme itself has somewhat less character than the other piece. A good prelude or postlude for any service.

Annabel S. WALLACE: *Cantilena*, Df, 3p. e. (Broadcast, 50¢). A quiet little melody of real charm over a rhythmic accompaniment that helps it along considerably. Excellent for an evening prelude or postlude.

Johann Gottfried WALTHER: *Folio*, 16p. (Liturgical Press, \$1.50). Five pieces, folio edited by Norman Hennefield who not only likes music but knows how to make good selections for these folios. *Concerto Del Sig. Torelli*, Dm, 5p. is a graceful, fairly easy piece of music with the charm of simplicity and grace, though the brand of simplicity that comes from native worth rather than paucity of ideas or lack of technic. *Help God, Maker of All Things*, 3p. has grace and charm, in the olden style, with simple contrapuntal lines, each of which has its own work to do; how superior such things are to the harmony pieces that followed when Bach died. *Lord Keep Us Steadfast in Thy Word*, 3p. reminds one of the good old days when gentle chamber-music instruments made graceful music, each instrument having a distinctive tonecolor of its own; better discard the suggested registration (8-4-2) and use registers that have charm. Played on full-organ this would be just another organ horror. We as a profession need to curb our fortissimos and learn the beauty of gentleness. *God Be Merciful Unto Us*, 3p. and here we have something that seems to call for full-organ effects of the order of grandness peculiar to a sturdy organ. *O God and Lord*, 2p. a toccata-like bit of music for manuals,

two hands playing strictly in 2-part on one staff, with the pedal theme on the second staff, in music that lends itself either to colorful playing or to full-organ. Titles are all in English, as they should be for English-speaking peoples, and there are liberal program-notes for each piece and a biographical note about Walther. Liturgical is doing an invaluable service in making such careful selections from these old composers (we won't call them masters, though you may) and presenting them for easy use by any good organist.

## TRAINING OF BOY CHORISTER

A pamphlet by DR. T. TERTIUS NOBLE

• 4x6, 24 pages, paper-bound. (Schirmer, 50¢). A little talk by a great master of boychoir work, with advice on many phases of the work and enough tone-drill exercises to work improvements in almost every choir of every type. Professionals will have their own methods, but all younger members of the profession will profit by Dr. Noble's suggestions.

**Monday Evening March 20 at 8:30**

*Recital*

**ALEXANDER SCHREINER**

UNDER AUSPICES OF THE A. G. O.

**St. Bartholomew's**

Park Avenue at 50th Street, New York

MGT.: — BERNARD R. LA BERGE, INC.

## Evenings of Music

**Mondays at 8:30 P. M.**

March 13—Yella Pessl, harpsichordist, Lilian Knowles, contralto, Hugh Giles, organist.

March 20—Britt String and Piano Trio.

March 27—Mildred Dilling, harpist, Rose Dirman, soprano, Lilian Knowles, contralto, Hugh Giles, organist, Women's Chorus.

## CENTRAL PRESBYTERIAN CHURCH

Park Avenue at 64th Street  
New York City

WRITE CHURCH OFFICE FOR FREE TICKETS

## New Music for the Organ

**GEORGE W. KEMMER**

**Organ Prelude on the Negro Spiritual "Deep River"**

A lovely treatment, moving in its simplicity, of the great spiritual. Dedicated to Harry T. Burleigh "In honor of his fiftieth anniversary as baritone soloist in St. George's Choir, N.Y."

50 cents

**FREDERICK C. SCHREIBER**

**Three Preludes for Organ**

Three organ pieces of unusual interest. The first two are marked by smoothly flowing polyphony enriched with occasional dissonances, which heighten the expressiveness of the music. The third Prelude is a grave and noble adagio.

75 cents

**SCHIRMER**

3 E. 43rd Street

New York 17, N. Y.

GRAY-NOVELLO

## Easter Music

### ANTHEMS

Christ the Lord is Risen	HAROLD FRIEDEL
Easter Again is Here	CLAUDE MEANS
A Child's Easter	W. A. GOLDSWORTHY
(Junior and Women's, Antiphonal)	
Alleluia of the Bells	R. E. MARRYOTT
(S.A. or S.A.B.)	
Ride On! Ride On!	ORVIS ROSS
Easter Carol of the Flame	HARVEY GAUL
He is Risen	D. McK. WILLIAMS
White Lillies of Our Lord	CLARENCE DICKINSON

(For Mixed Voices unless otherwise noted)

### ORGAN

Resurrection	E. NIES-BERGER
For Passiontide	GARTH EDMUNDSON
Awake, Thou Wintry Earth	J. S. BACH
Fantasy on Easter Kyries	HARVEY GAUL
Old Easter Melody	JOHN E. WEST

THE H. W. GRAY CO. 159 East 48th St.  
Agents for NOVELLO & Co. New York 17, N. Y.

GRAY-NOVELLO

## ORGAN MUSIC

for

## The Easter Season

CHRIST IS RISEN.....	Stanley E. Saxton	.50
CONCERT FANTASIA (CHRIST THE LORD IS RISEN) .....	Roland Diggle	.50
EASTER MORNING .....	Otto Malling	.50
EASTER VISION (on Palestrina's "CHRIST IS RISEN") .....	Howard R. Thatcher	.50
FESTIVAL TOCCATA (on "ALLELUIA, HE IS RISEN") .....	Roland Diggle	.60
FUGHETTA.....	Stanley E. Saxton	.50
PAEAN OF EASTER .....	Carl F. Mueller	.50
PALM BRANCHES.....	J. Faure, arr. by Westbrook	.50
PAQUES FLEURIES.....	Alphonse Mailly	.50
PROCESSIONAL TO CALVARY.....	John Stainer	.50
SONG OF TRIUMPH.....	Roland Diggle	.60
SUNDOWN AT BETHANY.....	Roland Diggle	.50

### — ORGAN COLLECTIONS —

THE CHURCH FESTIVAL ORGANIST.....	Heartz	2.50
THE CHURCH ORGANIST, VOL. 1.....	Morse	2.00
THE CHURCH ORGANIST, VOL. 2.....	Morse	2.00
THE JUNIOR CHURCH ORGANIST.....	Morse	1.50
SIXTEEN 16-MEASURE THEMES.....	Frazee	.75

**Edwin H. Morris & Company, Inc.**

1619 Broadway, New York 19, N. Y.

## A NEW EASTER AND LENTEN CANTATA OF MEDIUM DIFFICULTY

## MARY MAGDALENE

by

Hermene Warlick Eichhorn

for

Women's Voices (S.S.A.)

with Mezzo-Soprano Solos

and Organ accompaniment

- I. Crucifixion — Organ Introduction, Chorus and short solos.
- II. Journey to the Sepulchre — Trio for solo voices.
- III. Resurrection — A cappella chorus.
- IV. In the Garden — Mezzo-soprano solo.
- V. Sing, O Earth — Chorus with accompaniment.

Price - 60¢

**J. FISCHER & BRO. — NEW YORK 18, N. Y.**

119 West 40th Street

# THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

1943 Contributors ■  
Donald S. Barrows ■ Jean Pasquet  
Dr. Paul de Launay ■ Hon. Emerson Richards  
Dr. Roland Diggle ■ Edith E. Sackett  
Rowland W. Dunham ■ Paul Swann  
John Van Varick Elsworth ■ Norman H. Taylor  
S. Harrison Lovewell ■ Ernest White  
Catharine Morgan ■ Reginald Whitworth

## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

Before Composer:

\*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday. T—Thanksgiving.

L—Lent.

After Title:

c. q. cq. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s. a. t. b. h. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o. u.—Organ accompaniment, or unaccompanied.

e. d. m. v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af. Bm. Cs.—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

### ● INDEX OF PERSONALS

a—Article. m—Marriage.

b—Biography. n—Nativity.

c—Critique. o—Obituary.

h—Honors. p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

\*Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

\*\*Evening service or musicale.

...Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p.—3 pages, etc.

p—Piano. 3p.—3-part, etc.

Hyphenating denotes duets, etc.

Vol. 27

MARCH 1944

No. 3

## EDITORIALS & ARTICLES

Annapolis Academy Chapel	Moller	Cover-Plate	49
Dickinson, Dr. Clarence	Frontispiece		56
Some Criticisms—Some Praise	Editorials		60
Acoustical Science Put to Use	Dr. C. P. Boner		57

## THE ORGAN

On Christmas Day	Gustav F. Dobring	58
Periods in Organbuilding	Martin W. Bush	59

## CHURCH MUSIC

Dean Dunham: Hymn-Playing	Editorial	61
Service Selections	Freedom Service	65

## RECITALS & RECITALISTS

Advance Programs	67
Past Programs	71

## NOTES & REVIEWS

American Composers: Mr. Yon	69	Repertoire & Review, 52:
Corrections	66	Books and Collections
Events-Forecast	67	Dr. Diggle's Column
He's In the Army Now	66	Easter and General
Legal Notes	66	Organ

## PICTORIALLY

Annapolis, Naval Academy Chapel	Moller	p49
Austin, Texas University	Aeolian-Skinner	bp58
Edgewater, Dohring Residence		59

## PERSONALS

Aldrich, Beecher	068	Morgan, Catharine	*52
Berlin, Harry D.	068	Noble, Dr. T. Tertius	r53
Biggs, E. Power	65	Noe, J. Thurston	p66
Clokey, Dr. Joseph W.	r52	Riemenschneider, Dr. Albert	*68
Craven, William A., Jr.	068	Rogers, Bernard	r52
Dickinson, Dr. Clarence	*56	Rumsey, Maurice	60
Dohring, Gustav F.	59	Schreiner, Alexander	53, *60
Douglas, Dr. Winfred	bo68	Shulenberger, E. O.	066
Eichhorn, H. W.	r52	Walther, Johann Gottfried	r53
Harvey, Richard W.	p66	Weinrich, Cynthia	n65
McAmis, Hugh	*70	Yon, Pietro A.	*ab69
McConnell, Frank A.	p66		

COPYRIGHT 1944 BY ORGAN INTERESTS INC.

Published by Organ Interests Inc., Richmond Staten Island 6, New York  
Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond 2, New York

ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND 6 Phone: Dongan Hills 6-0947 NEW YORK CITY





**DR. CLARENCE DICKINSON**

Director of the School of Sacred Music, New York, and organist of the Brick Presbyterian Church,  
who makes an invaluable contribution to the welfare of the church  
in his new book, the Choir Loft & Pulpit.



# THE AMERICAN ORGANIST

March, 1944

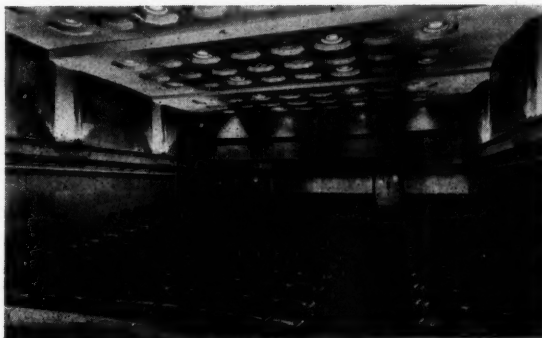
## Acoustical Science Put into a Building

By Dr. C. P. BONER

*Acoustical expert and organ enthusiast now in scientific war activities*

**A**COUSTICAL designs of the various spaces in the new Music Building of the University of Texas, at Austin, were evolved in accordance with the better classical acoustical ideas, together with a number of the more modern concepts. The design was intended to furnish proper acoustical insulation between spaces of the building and also to provide interior acoustical behavior which would as nearly as possible fulfil the modern ideas on this subject. For example, it is currently felt that the frequency-range of music-rooms should be very greatly increased over the range normally encountered in such rooms, because of the fact that the ear is receptive over a frequency band two to three times as wide as that normally covered by straightforward designs.

In order to achieve proper isolation, more or less standard practises were followed with extreme attention paid to details of the processes. Thus teaching-studios are separated from each other by two tile walls connected only at a minimum of points. Each of these walls supports a rather elaborate spring-mounted structure which allows the interior walls of each room to move slightly. In this manner sound is allowed to pass from room to room through the walls only with considerable difficulty. That is, soundwaves strike the wall and cause it to vibrate without an appreciable part of the vibration's being transmitted through the massive tile walls into the adjacent room. If one imagines a spring attached to the wall of a building with a small boy pushing and pulling on the end of the spring, it is clear that the wall does not move very much, although the spring itself wiggles considerably.



**CONCERT AUDITORIUM**

No two surfaces are parallel, and floor, ceiling, and walls are all mounted on springs; organ has 163 ranks, auditorium seats 504.

*Description of the application of acoustical principles in building the auditorium and studios of the new Music Building, University of Texas, with stoplist of the Aeolian-Skinner organ largely designed and personally finished by G. Donald Harrison.*



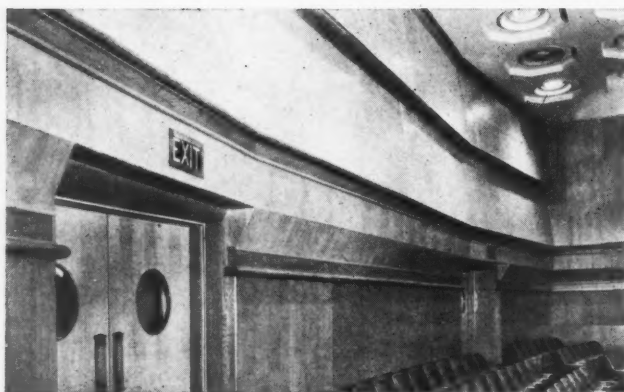
**THE BUSINESS END**

*This is the way the audience sees it in recital hall of the new Music Building, College of Fine Arts, University of Texas.*

In order to prevent sound's leaking from room to room through other parts, additional precautions have been taken. Thus, all windows are double; all doors are Sabine-type acoustical-insulating doors, so arranged that sound passes through two doors and an intervening sound-lock in order to get into an adjacent room. Ceilings are suspended by springs, and floors are floated on springs. All masonry cracks are tightly sealed to prevent leakage which would otherwise be encountered.

As a result of these precautions, it is quite possible to have teaching-studios and practise-studios immediately adjacent without interference between them. It is true, of course, that considerable space was required for these acoustical structures and that great care had to be taken during construction to prevent inaccuracies' spoiling the entire plan. The results obtained, however, seem to justify the measures taken.

In order to obtain rooms which would respond as nearly equally over the entire audible musical range as possible, some of the newer concepts in acoustics were employed. Thus every effort is made to conserve sound and not to absorb it. Walls, ceilings, and floors are of relatively hard polished material for the purpose of reflecting high



**A BETTER VIEW**  
of the details of wall-construction in the unique auditorium that resulted from Dr. C. P. Boner's studies in acoustics.

frequency, particularly those involved in the higher harmonics of musical tones. It should be noted, however, that this goal may be reached by employing, for example, polished marble surfaces, with dire results as far as hearing is concerned. Therefore, in order to secure the desired musical result, it is necessary to take two most important steps which eliminate even more serious difficulties than the mere loss of high frequencies.

One necessary step is to reduce the response of the room to bass notes (low frequencies). It is unfortunately true that the air in a room absorbs high frequencies better than low frequencies. The same thing is true of people's clothing, people's hair, plush seats, and the like. Thus the ideal acoustical audience would be an audience without hair and without clothing, enclosed in some sort of humid atmosphere which would not absorb high pitches better than low. This solution apparently not being satisfactory in our present society, it then becomes necessary to compensate for loss of high frequencies by introducing corresponding losses only at low frequencies. This result is accomplished by making the interior surfaces of the room hard and smooth, while leaving them free to vibrate at low frequencies. Thus the same moving walls necessary for insulation are serviceable in holding low frequencies in check. Ceilings of the music-building rooms are of hard plaster; walls are floating plywood; floors are of floating edge-grain wood.

The second precaution which must be taken in such rooms is to prevent multiple echoes along the same path such as occur between surfaces which are parallel. This result is accomplished by placing many of the surfaces at curious angles with respect to one another. Thus, in the recital hall the floor slopes toward the front as customary and hence is not parallel to the ceiling. The ceiling itself is heavily coffered in order to break up initial reflections of sound. The lower portion of the side walls is inclined so as to reflect sound downward toward the audience. The upper part of the side walls is in the form of V's. The rear wall is curved and sloped so as to make it non-parallel to stage surfaces. Ceilings of teaching-studios are made in the form of a V with its apex on the center line of the room. End walls of the studios are also V'd. Because of space limitations, side walls of the studios were allowed to remain flat. As a result of this feature of design, discrete echoes are remarkably missing in these rooms, although the rooms themselves are acoustically 'live.'

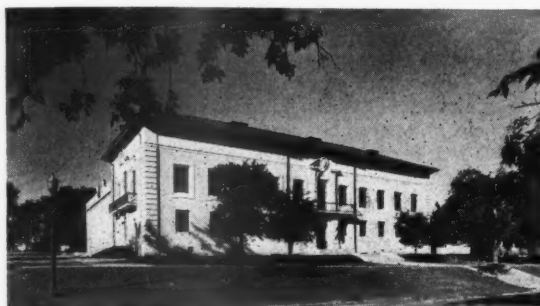
It's not being known at the time of design how musicians would react to teaching-studios with acoustical 'liveness' under many and supposedly ideal conditions, it was decided to incorporate individual control of acoustics in each room. This was done by providing sidewall curtains on tracks which can be extended over the wall surfaces or retracted into the room corners at the will of the teacher. Each studio, therefore, can be converted from an extremely

lively room to a reasonably dead room at a moment's notice. Early indications are that musicians in many cases prefer the room to be live rather than dead. Under these conditions and with the designs as worked out for this building, a small room appears to have considerably more volume than it normally has, from the standpoint of music heard in the room.

In the rehearsal hall of this building still more advanced acoustical ideas were employed. For example, it is currently felt that acoustical performance is improved if the strength of sound reflected from a surface at any single reflection is not large at any single listening point. In other words, a wall or other surface should not focus sound at a point but should, if possible, spread out the reflected sound as much as possible. One excellent way of doing this trick is to reflect the sound from convex cylinders. Consequently the walls of the rehearsal hall were made in the form of multiple cylinders with their convex sides into the room. The ceiling of this room is in the form of twin V's, although the floor as usual is flat. In order to control bass notes in the room, Helmholtz resonators were incorporated in wall cylinders. These resonators are simply holes in the cylinder surfaces communicating with an interior air-tight volume.

Experience to date with this building seems to indicate that all the faith placed in modern acoustical design has been justified. It is apparently no longer necessary to incorporate absorbing materials into music-room designs together with their inherent difficulties. On the other hand, as is well known, it is dangerous to discard acoustical absorption unless the entire architectural design is worked out according to sound acoustically controlled plans. A mere attempt to conserve high frequencies and upper harmonics of musical tones without at the same time controlling low frequencies and reflection from room surfaces will certainly lead to disaster.

*(To be continued)*



**MUSIC BUILDING**  
Concert auditorium, windowless, is in the rear; building houses also a rehearsal hall and 45 practise-rooms and teaching-studios.

## On Christmas Day

By GUSTAV F. DOHRING

*An organ-man's reverie—in his chalet overlooking the Hudson*

HE is resting on his comfortable couch. Across the room a log fire blazes in the rock-built hearth of his own design. Exhaustion, caused by weeks of tiring endeavor to keep abreast of Christmastide organ-maintenance, patiently and diplomatically dealing with the real and imaginary organ ailments reported by dear organist friends, all in the end wishing him a Merry Christmas, he is truly thankful that another period of effort is ended. Victimized also by the current attack of colds and the sneezes contracted in cold churches where conservation of fuel is

the order of the day—and in the bargain expected to do a fine job of tuning at temperatures from 45° to 60° — the measure of endurance is indeed full to overflowing.

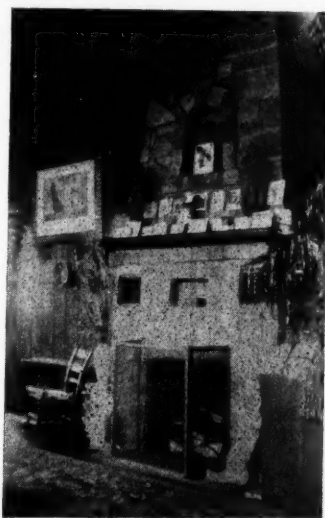
Then there is the lack of experienced help. In these strenuous wartimes 'there haint no such thing.' The younger assistants are in the service. The still able ones above service-age have followed the louder call of higher wages in war-work. So it is left to the remaining incumbent to make the best of his contracted obligations. The Boss becomes the Servant to existing circumstances.

In summing up the pre-Christmas maintenance obligations, the memory of the last few days is that of a hectic experience. On Thursday there was a phone call, St. Mary's reporting ciphers and the danger of the flexible main wind-trunk's springing a leak—both items sufficient to endanger the use of the organ for Christmas. Most of this was due to a dropsical condition from the roof gutter. Relief was administered.

St. Luke's the same day reported the low-G Pedal Bourdon performing a constant monotone. And this was attended to. In the evening the Fr. Bishop of St. Philip's phoned that the organ was "in terrible condition." He was pacified; the case would have attention Friday morning. The dear tracker of ancient vintage in Adams Memorial—72 years in service in its original condition—on which T.S.B. performed for seven years an age ago—experienced a case of tracker congestion, leaving the keys as flat as a board, and as unplayable. This also was attended.

Then on Friday afternoon the 24th the thought that all the St. Marys, St. Lukes, St. Philips and other Saints had had due attention was interrupted by the telephone; my office was reporting that an organ in Hackensack craved attention—a dose of ciphers. And an organ fifty miles to the south demanded attention or the Rumson midnight service would suffer. Fortunately a most faithful chauffeur agreed to the trip. Leaving Hackensack at 8:00 p.m. we arrived at Rumson at 10:00, corrected the besetting disorders, finishing at 10:40 in time to hear the carillonneur begin his Christmas carols.

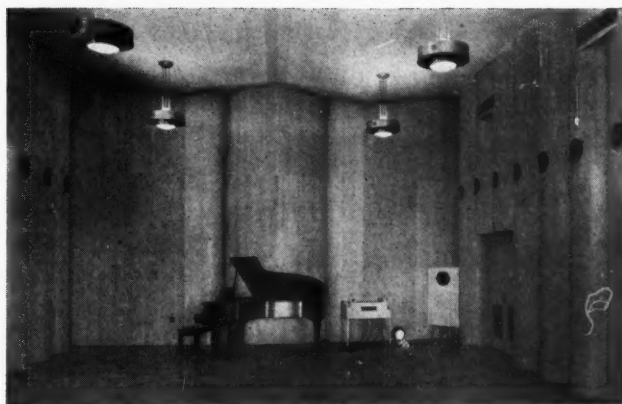
Home was reached by 1:00 a.m. on Christmas day. A Merry Christmas indeed!



MR. DOHRING'S FIREPLACE

which breathes Home & Happiness in the Dohring villa set beautifully into the hillside on the palisade overlooking the Hudson

P.S.: The novice in organ matters will ask, Why all this disorder at such crucial times? The answer is the combination of cold and dry-heating in churches; it tends to contract action-primaries and other parts, causing action-wind leakage—and the resulting disorders.



REHEARSAL HALL

Note the special treatment of walls and ceiling—the result of Dr. C. P. Boner's studies in acoustics for music rooms.

Moral: Does all this hectic experience make the Organ Man render his service grudgingly? It does not. When he contemplates the satisfaction and comfort thus given to congregations, organists, and ministers at the feast of Christmas, he has the added satisfaction of knowing he has rendered a worthwhile service—in the name of Peace and Good Will to all men.

## Periods in Organbuilding

By MARTIN W. BUSH

Chairman of the music department of the University of Omaha

• The eighteenth-century organ was simple, characterized by great clarity of tone and the absence of imitative solo voices. Low wind-pressure, mechanical action, and the fact that Yankee ingenuity had not yet devised pipes which would imitate the various instruments of the orchestra, forced the builders of that day to strive for brilliance rather than variety of tonecolor. All their pipes sounded much alike, but by adding to the pipes which sounded the foundation tone others which sounded the natural harmonics of that tone, they achieved brilliance. As the classic composers exploited counterpoint instead of variety of tonecolor, so the classic organbuilders developed brilliance and clarity instead of imitative tones.

The twentieth-century organ is romantic, characterized by voices which imitate all instruments of the orchestra. High wind-pressure, electric action, and a genius for invention made this achievement possible. The eighteenth-century organ was vertical; the successive rows of pipes went up in pitch, to remedy the lack of brilliance inherent in the organ by reinforcing the harmonics. The twentieth-century organ is horizontal; the successive rows of pipes are nearly all of the same pitch, but differ from each other in tonecolor. This addition to the tonal resources of the organ is intentional; another and unfortunate effect is not, for the blending of these tonecolors produces a blurred ensemble, notably inferior to the clear tone of the older organs. These characterizations are adequate to describe nearly all existing organs, save that the larger ones commonly have several rows of pipes producing a smooth tone of great power, which make the organs very loud, but do not remedy the blurred tone of the full organ.

The 'classical organ' is contemporary, characterized by an effort to recover the clarity of tone found in the eighteenth-century organ. Accordingly, it is a vertical organ, possessing mutations and mixtures, which reinforce the essential harmonics, producing brilliance and clarity rather than loudness and blurred tone.

[Mr. Bush's definitions were originally written for students of Omaha University in connection with his "program arranged as an annual feature . . . for the Humanities Department."—Ed.]



# EDITORIAL COMMENTS

## AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

### Some Criticisms—Some Praise

HERE'S a letter I like. Yes-men are the most tiresome creatures; this man isn't one. I'd like to give his name but possibly he prefers it otherwise.

"It's about time I dropped you a line and sent my renewal; I wouldn't drop T.A.O. for anything, but at times your comments about liturgical services and theological connotations annoy me extremely. Leave those things to people who really know them and for heaven's sake ease up on some of the nonsense implying that nonimitative organ voices have no color or emotional appeal. Whether labeled Flute d'Orchestre, Blockfloete, Krummhorn, or Mixture, such registers must have musical use and validity apart from only baroque right to existence. I look for as much sympathetic quality in a Rohrflöte as in an English Horn and just because a piece was written before 1750 it is not void of expressive character.

"Your comments on people like Corelli, Marcello, Grace, Clerambault seem to indicate a blind-spot in your musical retina.

"Lastly why is a thing merely good for or as church music? Certainly that which we offer to God should be as good, as expressive of His gift of inspiration and great understanding, as we can make it. Just because it avoids the theatrical, insincere, and cosmopolitan external appeal does not damn it in the ears of musical listeners.

"So be it. Them's my sentiments (not for general publication). Don't feel too badly. I have no malice."

Bet your life he has no malice. He's merely as interested in church music as I am, and since both of us have studied and practised church music for many years, we naturally differ violently on details. All of which is as it should be. Yes-men are the world's most horrible nuisance.

Mr. Robert Elmore's Donkey Dance is a dandy piece of music for its purpose, but not for church. It would be miserable church music. Dr. Gordon Balch Nevin's Will o' the Wisp, ditto. To say a piece of music is good only for church has no more insult behind it than to say it is good only for concert.

One of the reasons I like such a letter is that its author did not first consider what the recipient might think or how he might feel; he had something on his mind and that is what he said. T.A.O. readers want these pages written that way. No one wants a writer to first consider how someone might react to a given statement before making that statement. Most music magazines are newspapers; they cannot afford to make statements that might offend someone. But T.A.O. wasn't built for platitudes. It was built to bring thoughts—new ones if possible—out into the open for hot discussions and clear thinking. Both Miss Soosie and Dr. Pedalthumper are free to tell T.S.B. to go to blazes any time they want to, and he'll like them all the more for it; but he won't continue to like either of them if they believe what he says without first testing it by thought or action.

—t.s.b.—

Mr. Maurice Rumsey has just completed a half-hour's program over WNYC, substituting for Dr. Robert Leech Bedell, from the Brooklyn Museum. I've known him by name a long time; it was a surprise when I accidentally tuned in and heard them say he would play. It's an Æolian-Skinner—

stoplist published in T.A.O. somewhere, I'm sure.

It is none too safe to attempt to talk about incidental organ-playing, whether in church or over the radio, but Mr. Rumsey's playing was good. Along with a Bach transcription, Bossi, Faulkes, and Purcell, before whom it's popular for all organists to bow in reverence, he played Edmundson, and to my taste Mr. Edmundson had more to say than any of the rest and was saying it more eloquently.

As to Mr. Rumsey, we've got to listen to a lot of organ-playing before we hear any as good as his was for general registrational excellence, clean-cut avoidance of the muddiness that spoils almost all organ work. The public would like organ music if they heard more of it presented as attractively as Mr. Rumsey did.

—t.s.b.—

Thanks to Dr. Charles Heinroth we now have on file the program-books of his recitals in Carnegie Institute, Pittsburgh, from 1918-19 season up to and including 1931-32, with the exception of the 1928-29 volume. Dr. Marshall Bidwell took over in 1932, and his books to date are on file. Dr. Heinroth came to City College, New York, upon resigning from Carnegie Institute, and we have the City College booklets from Mr. Samuel A. Baldwin's first programs in 1908 up to the closing of the recitals at the end of the 1940-41 season.

These books carry program-notes and are indexed; they are an invaluable repertoire guide for the complete period. We wish we had the missing 1928-29 volume, and also any earlier ones that may have been published between the time Mr. Heinroth began his Pittsburgh recitals in 1907 and the 1918-



ALEXANDER SCHREINER

plays his first New York recital March 20th in St. Bartholomew's Church under LaBerge management; recital is open to the public.



19 book which we already have. Nobody can predict the future, but the intention is to preserve these booklets permanently, along with the many other documents that merit permanent preservation.

—t.s.b.—

For those who want to or should know what is going on in this land of ours, two facts:

The Lincoln Electric Co., Cleveland, has built a bookcase for government orders & regulations; bound volumes to date total 48,000 pages. How would you like to try to make a success of your church music if your music committee gave you even 48 pages of orders & regulations?

The Cleveland Press gave five of its reporters identical sets of figures and sent them to five different internal-revenue offices to have the income-tax made out. They got these five different official verdicts: \$13.88 refund, \$9.21 refund, \$8.23 refund, \$12.55 debt, \$246.10 debt. Only a colossal fool would concoct such an income-tax form as you, dear reader, will be required to try to answer correctly before March 15.—T.S.B.



## Hymn-Playing

By ROWLAND W. DUNHAM

Associate Editor, Church Department

THERE are differences of opinion on hymn-playing as on everything else. In giving my own views on a few details I am referring to the advice given by Dr. Clarence Dickinson in his book (Gray) on organ playing, and noting how even the best advice can lead to poor results when followed with exaggeration instead of musical discrimination.

"Play a hymn as you would a sustained movement of a sonata, exercising the same care in separating notes repeated in the same part, and connecting with perfect legato all others," is good advice, all too often badly interpreted. In the tune "Hamburg," for example, the first chord is repeated in all four parts; but if we hear it played with a complete silence between the chords, to make the repeated notes actually repeat, the result is likely to be choppy and foreign to the best organ style for the support of choral effort of any kind.

In playing a hymntune the organist is not playing an organ piece at all; he is actually making a transcription to meet the requirements of a special occasion. In the "Hamburg" example, I believe the bass note F should be tied over; some might prefer to tie the contralto note C, or even both C and F. In all such places, some note ought to be sustained, it seems to me. Experience and good taste will govern the amount of tying over that may be necessary. A good example of hymn-playing was often heard in the old Ford Sunday evening radio programs; there the orchestra sounded legato, but at the same time it was rhythmical. Certainly the organ must sound both rhythmical and legato in accompanying group singing.

Another matter of importance is the length of the last note of each phrase. We have all heard organists clip off the ends of each phrase so abruptly as to result in too long a period of silence. The break should be so subtly managed as to be very slight indeed—perhaps like the change of bow in a violin.

Nowadays none of us would tie all repeated notes "indiscriminately so that the playing is without pulse," but that was the habit not so many decades ago. We know now that decided rhythmical projection of hymns must always maintain. The point is how far to sacrifice, for what we believe to be rhythm, the sustaining qualities of the organ.



## Handel, and diapasons

George Frederic Handel (1685-1759) was ostensibly a composer of opera, oratorio, cantata and music of the Church, and as such, made important use of the organ as a medium of expression. Few were his works for organ alone. The most important of these were twelve organ concertos. Originally they were inserted between sections of his oratorios with the purpose of providing relaxation, and in order that a lighter atmosphere might pervade the audience.

Handel's forty operas, written from 1711 to 1737, contain in many instances, the inimitable characteristics which pervade his oratorios and which seem to be the essence of his style. Of twenty-seven oratorios, probably the most revered, and certainly the most frequently performed, is "The Messiah."

The Wicks Organ with its wealth of tonal color is invaluable in the accompaniment of these great oratorios. The solidity and adequate support of the especially designed Wicks diapasons lift the inspiring choruses to new paeans of glory.

"The Masters applaud"

# WICKS ORGANS

HIGHLAND • ILLINOIS



LET'S ALL KEEP  
BACKING THE ATTACK  
WITH WAR BONDS

The Treasury "Star" Flag marks plants with at least 90% of personnel participating in the Payroll Savings Plan to at least 10% of gross payroll, and also having reached, or topped, a War Loan Drive quota!

The successful close of the 4th War Loan Drive finds many more "Star" Flags than ever before. To these, the thanks of the nation, and the appreciation of the Treasury for a great job. And to those who didn't quite win the "Star", go equally sincere thanks—and may they soon join the "Star" fliers!

One thought that many concerns have found helpful in stepping up their Payroll Savings Plans is this. In many cases the Treasury Representative in a plant has been able to point out that during Loan Drive periods employees found it possible to spare much more than they had counted on, and that—when properly approached—a very substantial fraction of such employees will decide they can afford an increase in their current Payroll Savings Plan.

Talk this over with your Treasury Representative—it offers important possibilities when correctly handled.

The Treasury Department acknowledges with appreciation the publication of this message by

#### THE AMERICAN ORGANIST

This advertisement prepared under the auspices of the United States Treasury Department and the War Advertising Council

As to the time between stanzas, here we have a question also. It would be easy merely to tell our pupils that this should be exactly one measure of rest, with the organ holding the chord for all excepting one full beat before the next stanza is to be started. But I do not believe this period can be settled so precisely. It should be long enough to "give the congregation time to take a breath between stanzas," but it should not savor of such exactness as to make the hymn sound like a continuous composition. Years ago almost all teachers suggested taking over on the Swell for this final organ hold-over, but to modern ears that now is only a bad habit.

I insist that hymns as we play them are really transcriptions. We must play them with enough continuous legato to be organ-like, and yet with an incisiveness that shall be suitably rhythmical; that is the way we now hear them in our best American churches.

#### Some New Organ Music

Reviews by ROLAND DIGGLE, Mus.Doc.

• There is a charming *First Suite of Four Pieces* from *King Arthur* by PURCELL, arranged for organ by Stainton Taylor (Hinrichsen-Gray), consisting of *Trumpet Tune*, *Shepherd's Song*, *Fairest Isle*, *Final Chorus*. Arrangements are easy & effective; while not Purcell at his best, the music is worth playing.

A good arrangement of HAYDN'S *Emperor Variations* from String Quartet, Op.76, has been made by A.V. Butcher (Hinrichsen-Gray). Certainly nothing of the tuneful geniality of Haydn's music is lost in the transcription.

*Toccata-Intermezzo-Fugue* by Richard HALL (Hinrichsen-Gray) is rather an uneven work. *Toccata* is brilliant, with

rapid chromatic figuration and all sorts of bravura effects; on a good instrument and played with the right spirit it should prove effective and popular. *Intermezzo* in 7-8 time contains some touches of beauty and with the right registration will be impressive in contrast to the first number. *Fugue* disappoints me; the only use I can see for it is as a sort of background to be played while a Baptist minister tells his son the facts of life; it is that sort of music.

Delightful, practical, and a "must" is Dr. Clarence Dickinson's arrangement of *Two Old French Noels* by Claude BASTRE: *Bethlehem of Joseph and Mary*, *Listen Good People Unto Me*, 8 pages of easy, charming music that every soul in the land will enjoy hearing. Of course the registration will go a long way towards making it a success but I believe it can also be done on a four-stop unit. I hope you will all play it, not only at Christmas; the tunes are not so well known, so it can be used almost any time.

The last few words also apply to Dr. Harvey GAUL'S *Song for the Golden Harvest* (Gray), a fine number based on an ancient theme—good old Harvey at his best. It goes from Vox Humanas to an 'ell of a noise, yet holds together and almost plays itself. I like it very much and believe you will find it as exciting a recital number as you have seen in some time.

Of real practical value are the new numbers by Kenneth WALTON (Sprague-Coleman). *Coventry Carol* is too late for wide use this year, but I do not see why such a number could not be used as a service prelude at any time. The melody is charming. Under one cover are *Prelude on Veni Emmanuel* and *Postlude on St. Thomas*, an admirable prelude and effective postlude, neither of them difficult nor demanding more than an average instrument. Both tunes are well known and the Composer has been wise enough not to hide them under a lot of modern harmony. I like the postlude best and as this tune is sung to a number of hymns it can be used all through the year.

### Favorite Vocal and Instrumental Numbers for the Easter Service

#### Organ Music of Direct Appeal

Alleluia! (22856)	Diggle	.40
Chant Joyeux (24613)	Sheppard	.40
Christe Redemptor	J. S. Matthews	.50
Easter Joy (23167)	Hosmer	.40
Easter Prelude on "O Filii et Filiae"	Candlyn	.60
Festival Prelude (11683)	D. Buck	.60
(Introducing The Strife is O'er)		
Paean Exultant (25993)	F. S. Smith	.50
Resurrexit. Chorus Magnus (24781)	Lacey	.50
The Risen Christ (26350)	Hosmer	.50
Toccata on "O Filii et Filiae" (25819)	L. Farnam	.60

#### The Easter Message in Song

Alleluia!	Humphries	.60
High Voice Medium Voice Low Voice		
Edition with Violin or Cello Obligato, 90		
Christ Hath Arisen! (Violin Obligato)	Rockwell	.50
High Voice		
Christ is Risen! (Violin Obligato)	Dressler	.60
High Voice Medium Voice		
In the Dawn of the Early Morning	Shackley	.60
(Violin Obligato)		
High Voice Medium Voice		
Jesus Lives! (Violin Obligato)	Marzo	.60
High Voice Low Voice		
O Morn of Beauty (From "Finlandia")		
Medium Voice	Sibelius-Matthews	.50
The Risen Lord	Geibel	.50
High Voice Low Voice		
Songs of Joy	Hodson	.60
High Voice Low Voice		
The Voice Triumphant	Stults	.60
High Voice Low Voice		

#### THEODORE PRESSER CO.

Distributors for Oliver Ditson Co.  
1712 Chestnut Street Philadelphia 1, Pa.

Kenneth WALTON is also responsible for an expressive number, *Sunrise* (Broadcast Music Co.). This piece of five pages builds up from soft strings to full-organ climax, a climax that is even more effective with the title in mind. It is not difficult and should make a good service prelude or recital number. I have found all these numbers by Mr. Walton most practical for service use and teaching.

Also for teaching I recommend *Twelve Pedal Studies for Left Hand and Pedal* by H. William HAWKE (Elkan-Vogel). These fine studies should be in the hands of every good organist in the country, not only for their pupils' use but for their own. I have consistently used Mr. Hawke's *Ten Pedal Studies* published about a year ago; but excellent as they are for real practical use, this new book must be given first place.

An excellent pedal solo for recital is *Toccata Basse* by Robert Leech BEDELL (Elkan-Vogel). It calls for real technique and it would not hurt any of us to keep a copy near the organ and play it through a few times each month. Two other numbers by Dr. Bedell that deserve special mention are *Impromptu-Caprice* and *Canzone* (Flammer). Both are well written for the instrument and at the same time show an individual style of their own. They will make good service material and I have found the *Impromptu-Caprice* goes well on a recital program.

### 'That Treason Business'

- "You certainly rung the blood out of our stuff," writes

## SUMMER COURSE

July 5 to August 4

## Guilmant Organ School

12 West 12th Street — New York 11, N. Y.



## PLAN NOW FOR YOUR POST-WAR MEMORIAL

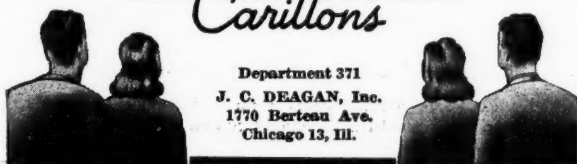
Do you not feel that the sacrifice of those of your congregation who have gone to war is worthy of permanent commemoration? And do you not agree that no form of commemoration is more fitting or beautiful than the melodic glory of a genuine *Deagan Harmonically Tuned Carillon*? Each mellow, musical note is a reminder of those to whom the Carillon is dedicated and a symbol of the donor's generosity.

By a plan developed by J. C. Deagan, Inc., it is possible to arrange now for a Memorial Carillon to be installed immediately after the war. May we send you interesting details?

## DEAGAN

HARMONICALLY TUNED

*Carillons*



Department 371  
J. C. DEAGAN, Inc.  
1770 Berteau Ave.  
Chicago 13, Ill.

Dr. Diggle. "If I ever get caught for killing an editor I shall want you to defend me, for you can twist a fact even better than our president. Well, neither of us proved anything. I believe the church stands in a shaky position which neither good music nor good clergy can do much to remedy short of a religious revival. Did you see the recent survey? From 18,000 highschool students, 16,000 could not give the names of the four gospels and 13,000 could not name three prophets. But where did you get that picture on p.286? [We got it from Dr. Diggle himself.—Ed.] We now have beautiful walnut pews." [In my day the Bible was required to be read in school every morning; the Hebrews in New York objected to it strenuously some years ago, and so far as we can learn, it is read now very little if at all. One high-school reported it was not read at all. School headquarters was cautious & touchy and refused a definite answer, which looks suspicious. I cannot be sure but I believe the Christian churches allowed Bible-reading to be ruled out of the public schools. Can anybody say definitely?—Ed.]

### Want a New Organ Some Day?

- You may have to wait unduly long for it when peace comes if you do not protect yourself now. A corporation manufacturing office machinery sets the example by canvassing its old customers and having them record now their likely needs when peace comes. In this way, customers who may need new equipment after the war are filing with the company a statement of their possible needs, and the company then uses these records to place such prospective-customers on a preferred list, manufacturing equipment for them first before taking new orders from the general market. If you are likely to need a new organ when peace comes, it is but a point of wisdom to record yourself on the preferred list of your chosen organbuilder. Consult the advertising pages for the addresses of the builders most anxious to serve you faithfully when peace does finally come.

## The Liturgical Music Press, Inc.

Presents

## MASTERPIECES OF ORGAN MUSIC

Folio No. 6, for Easter

GEORG BÖHM

Christ lay in bonds of death  
Our Father Who art in Heaven  
Lord Jesus, Be present now  
Prelude & Fugue in A-minor

NORMAN HENNEFIELD, Editor

Folios Previously Published and Now to be Had  
at \$1.50 Each

Folio No. 1 — Pachelbel

Folio No. 2 — Buxtehude

Folio No. 3 — Walther

Folio No. 4 — Scheidt

Folio No. 5 — Lenten Music

Four Months Consecutive Subscription  
Entitles You to a Dividend Folio Gratis

ADDRESS DEPT. A

Liturgical Music Press, Inc.

68 West 125th Street - New York 27, N. Y.





## SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

### • ROBERT BAKER

\*First Presbyterian, Brooklyn  
*Choral Music for Women's Voices*

Buxtehude, Troubles of this earthly  
Bach, O God of love  
Thiman, These things shall be  
Woodman, Lord may I be a sword  
Rogers, Great peace have they  
Brahms, Blessed are they  
Handel, Thanks be to Thee  
Bach, Now thank we all  
Guion, Lord in this hour of tumult  
Grieg, Jesu friend of sinners  
Gounod, Holy Lord God  
Wolf, Give praise to Him  
Bach, God my Shepherd  
Mackinnon, Give to my restless heart  
Sachs, Awake my heart's beloved  
Trunk, Thoughts o'er my spirit  
Pache, Like angels that softly  
Verdi, O holy Father  
Hildach, Savior sweet Jesus  
Praetorius, The morning star on high  
Stenson, Dear Lord kind Lord  
Elgar, Praise to the Holiest  
Schubert, Sing trees of the forest  
Schubert, Lord is my Shepherd  
Andrews, Hide me under the shadow  
Rachmaninoff, Blessed is the man  
Holst, Silence in heaven  
Bach, Now woods and fields

### • DR. CLARENCE DICKINSON

Brick Presbyterian, New York  
*Four January Morning Services*

\*Bach, Mine Eyes Have Seen  
Lord lead us still, Brahms  
God of love, Kalinnikoff  
Vierne, Carillon

\*Huber, Rebuke Me Not  
Lord we cry to Thee, Zwingli  
In the day of battle, Dickinson  
\*Edmundson, Fairest Lord Jesus  
As torrents in summer, Elgar  
In faith I calmly rest, Bach  
Howells, Sing to the Lord  
\*Whitlock, Lord is the Portion  
Jesu joyance of my heart, Ahle  
Mercy and truth, Bortniansky  
Pachelbel, Magnificat

### • EDWARD B. GAMMONS

Groton School Chapel, Groton  
*Some January Services*

\*Karg-Elert, How Brightly Shines  
Break forth O beauteous, Bach  
The service, Merbecke  
Biggs, Deo Gratias Toccata  
\*Elmore, Air  
From rising of the sun, Ouseley  
Benedictus es Domine, ar.Soule  
McKinley, Hymntune Fantasy  
\*\*Mottu, Piece Liturgique  
Grant we beseech Thee, Parker  
Handel's Concerto 5  
Bach, Two Choralpreludes  
\*Italian, Aria da Chiesa  
We are three kings, ar.Gevaert  
Ropartz, Rhapsody  
\*\*Grace, University Reverie  
Vesper Hymn, Bortniansky  
Krebs, Prelude & Fugue C  
Parry, Eventide Choralprelude  
Widor, 4: Finale  
Boychoir of 44—21-6-9-8.

### • HARRY H. HUBER

Broadway Methodist, Camden  
*January Choral Music*

Mozart, Gloria in excelsis  
Nevin, Now God be with us  
Rogers, Lord is my Shepherd  
Gounod, Praise ye the Father  
Neidlinger, Angel voices  
Himmel, Incline Thine ear  
Batiste, Fairest Lord Jesus  
Foster, O for a closer walk  
Robertson, Come ye weary  
Oakeley, Evening and Morning

### Complete Morning Service

Bach, Our Father Who Art  
As pants the hart, Spohr  
Invocation, Hymn, Creed, Prayer,  
Lord's Prayer Chanted.  
What are these, Stainer  
Responsive Reading, Gloria.  
j. Our God is for us, Lowden  
Announcements, Offering.  
Bach, Come Lord God  
Presentation, Hymn.  
Hear my prayer, James  
Sermon, Prayer, Hymn, Benediction,  
Choral Amen.

Chimes: Bach, O Thou Who Camest  
Bach, Fugue Gm

### • JOHN J. MCCARTHY

St. Mary's R.C., New London  
Nov., Dec., Jan. Choral Music  
*Masses*

Gretchaninoff, Missa Festiva  
Peeters, Missa St. Josephi  
de Vocht, Missa St. Josephi  
Goller, Missa St. Stephani  
Palestrina, Missa Brevis  
Hassler, Missa Secunda  
Schroeder, Messe in B  
Gregorian, Missa Cum Jubilo

Missa de Angelis  
*Motets*

Adoremus Laudate, Viadana, 2 Gregorian  
Alma redemptoris, Palestrina  
Asperges me, Ravanello, Rossini, Greg.  
Ave Maria, Victoria, Arcadelt  
Ave Verum, Byrd, Mozart, Gounod  
Cantate Domino, Hassler  
Christus vincit, Ambrosian chant  
Hodi Christus, Willan  
Jesu dulcis, Victoria  
Jubilate Deo, Mozart  
O Magnum Mysterium, Victoria  
O Sacrum Convivium, Viadana  
O Salutaris, Caplet, 2 Gregorian  
Tantum ergo, Bruckner, Victoria, 2 Greg.

### • H. MAXWELL OHLEY

\*Trinity Church, Buffalo  
*January Services*  
\*Guilmant, Noel Languedocien  
Service, De Tar

## ELECTRIC ACTION

- Parts for or complete relays, combinations, switches, coupler systems, stop controls and chest actions. Also a full line of engraved items for the organ.

For further details consult your organ builder.

The W.H. REISNER MFG. CO., Inc.

Hagerstown, Maryland

## WIRE -- RUBBER CLOTH

We were fortunate in being able to purchase Insulated Spool Wire and also Rubber Cloth. Write us regarding your requirements.

ORGAN SUPPLY CORP. 540-550 E. 2nd St.  
Erie, Pennsylvania

(Member of Associated Organ Builders of America)

## AUSTIN ORGANS, INC.

Organ Architects and Builders

HARTFORD, CONN.

(Member of Associated Organ Builders of America)

### Represented by

J. E. Austin.....Riverview Drive, Suffolk, Va.  
Calvin Brown.....4539 North Richmond St., Chicago, Ill.  
Herbert Brown.....522 Fifth Ave., New York, N.Y.  
P. S. Fanjoy.....P. O. Box 158, Winston-Salem, N.C.  
Ernst Giesecke.....P. O. Box 234, Honolulu, Hawaii  
J. B. Jamison.....Los Gatos, California  
Kansas City Organ Service & Supply Co.  
4113 Pennsylvania, Kansas City, Mo.  
Shewring Organ Service.....15400 Lydian Ave., Cleveland, Ohio  
Roy E. Staples.....Box 155, Decatur, Ga.  
J. J. Toronto.....34 "A" St., Salt Lake City, Utah  
C. J. Whitaker.....5321 Eighth Ave. N.E., Seattle, Washington  
Samuel R. Warren.....172 Connecticut Ave., West Haven, Conn.

## The Organ

A Quarterly magazine unique in Europe

devoted exclusively to organs new and old; superb halftone illustrations and descriptions of the organs by builders, organists, and connoisseurs. Invaluable to all who take pride in their knowledge of organs throughout the world. Four issues a year. Subscription \$2.60.

Published in London by Musical Opinion.

By exchange arrangements remittances may be sent to Organ Interests Inc., Richmond Staten Island, New York.



Ho everyone, Martin  
 Whence is that goodly, Baker  
 Bach, Old Year Hath Passed  
 \*Purcell, Prelude  
 Send out Thy Light, Gounod  
 DuMage, Grand-Jeu  
 \*Franck, Cantabile  
 Kyrie Eleison, Sowerby  
 He watching over Israel, Mendelssohn  
 Widor, 2: Toccata  
 \*Widor, Gothic: Andante  
 Benedictus es Domine, Barnes  
 All creatures of our God, Chapman  
 Franck, Piece Heroique  
 \*Peeters, Chorale & Adagio  
 We have seen His star, Titcomb  
 Venite, Goodson  
 Benedictus es Domine, Matthews  
 In humble faith, Garrett  
 Moffat, Toccata

### E. Power Biggs' Broadcasts

Oct. 3, 1943 — March 26, 1944

• The 1942-43 season was summarized on July 1943 p.160, but this year the list of pieces scheduled is not available, rather only the outline of the program-plan. Mr. Biggs broadcasts Sundays at 9:15 a.m., e.w.t., on the 3-25 Aeolian-Skinner in Harvard Museum's Germanic Museum under the sponsorship of Elizabeth Sprague Coolidge and C.B.S. Details of the organ will be found in March 1938 T.A.O.

One of the most unusual ideas for program-making was Mr. Biggs' playing of the six Bach and six Mendelssohn sonatas by pairs in six programs. Two programs were devoted to the Choralpreludes and Preludes & Fugues of Brahms, and two to the organ music of Liszt. One presented Canadian and English composers, another English and French composers before Bach, and another German and Italian composers prior to Bach.

The following were among the works played in the six programs with the Fiedler Sinfonietta:

Porter, Fantasy on Pastorale Theme  
 Rheinberger's Concertos in F, Gm  
 Effinger's Concerto  
 Hindemith's Concerto

Other programs presented the organ in ensemble with Stradivarius Quartet & harpsichord, flute & strings, brasses, flute & oboe, viola.

### A Freedom Service

• Federal Lee Whittlesey director and Alma Haller Way organist gave a special thanksgiving service with their five choirs in Covenant Church, Erie, Pa.:

Bach, We Thank Thee Christ Our Lord  
 Bach, Come Together Let Us Sing  
 Yon, Hymn of Glory

Hokanson, Song of Thanksgiving  
 Processional.

"Come together let us sing," Bach

j. "Thanks be to Thee," Handel

"Glorious forever," Rachmaninoff

*Freedom from Want*

j. "Father we thank Thee," Taylor

j. "Lord we thank Thee," Curran

"List to the lark," Dickinson

"Now thank we all our God," ar. Mueller

Offering.

*Freedom from Fear*

"Hymn of Pilgrims," ar. from MacDowell

"He who would valiant be," Broughton

*Freedom of Speech*

Reading of a supreme-court decision.

*Freedom of Worship*

"Shofar is sounded," Hebrew\*

"Sh'ma Yisroel," Hebrew\*

"O Holy Father," Palestrina\*

"Let hearts awaken," Gregorian, ar. Clokey\*

"Come let us return," Kalinnikov\*

"Lo a voice to heaven," Bortniansky\*

"Worship," Shaw\*

"My country 'tis of thee," Benediction.

Bach, Praise be to God

\*This group presented two Jewish, two Roman Catholic, two Eastern Orthodox, and one Protestant selection. As will be noted, only four of the millions of freedoms that are man's God-given right were selected for this special service.

### Pacific Coast Musician

• for six years sponsored a program of music, music news, and comments, over a Los Angeles radio station. In November the Pacific Coast Musician "in a certain broadcast took definite exception" to a national policy "purportedly emanating from the war manpower commission" and "on the day following this broadcast the P.C.M. was notified that its broadcasting would be discontinued." The suppression of free speech was one of Hitler's early moves toward the conquest of his nation. See P.C.M. Dec.18, p.4 for details.



Your RED CROSS is at his side

### Saving Paper

• "If a postcard will do the job of a letter, use it and save paper." "Revise your mailing lists; don't use precious paper on deadheads." "It takes 25 tons of blueprint paper to make a battleship." "700,000 different kinds of items are shipped to the army, paper-wrapped or paper-boxed." "If the equipment sent to our fighting men does not arrive in perfect condition, we might as well leave it at home." "It takes 45 tons of paper to build an aircraft carrier." "Paper packs a war punch—don't waste it." Thus says the statement prepared by W.A.C., O.W.I., and W.P.B. Somebody should tell the Copyright office in Washington about this; before the war the copyright certificate was 3x5, mailed in a small envelope. Now it is 8x12, mailed in a 7x9 exceedingly expensive kraft envelope.

### Cynthia Weinrich

• was born Feb. 3 in the Le Roy Sanitarium, New York. Hooray! This makes four—Mr. & Mrs. Carl Weinrich, Elise aged 5, and Cynthia, all of them doing grandly.

For the last two years we have been mostly engaged in war production. We look forward however with confidence to the resumption of our normal work as organ builders when peace again prevails.

## CASAVANT BROTHERS LIMITED

ST. HYACINTHE, P. Q., CANADA

ESTABLISHED IN 1880

## Oberlin Conservatory of Music A Department of Oberlin College

Exceptional Advantages for the Organ Student

23 Organs for Teaching and Practice

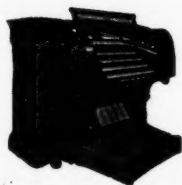
Specialist Teachers

Claire Coci — Leo C. Holden — Arthur Poister

Choir Singing and Choir Direction with

Harold Haugh

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog



## GUSTAV F. DÖHRING INVITES DEMONSTRATION OF HILLGREEN, LANE & COMPANY ORGANS OF QUALITY

225 Fifth Ave., New York  
 Tel.: Ashland 4-2348

### IN VIEW OF THE FACT

that essential, new organ materials are also WAR PRODUCTION MATERIALS, new organs cannot now be built. Therefore, the organs in your charge should be kept in thorough repair.

— WE CAN DO IT FOR YOU —

Efficient Maintenance — Repairs — Revoicing

### Possibly Some Organbuilding

• The S.W.P.C. office in Washington notified the interested public in the fall of 1943 that the possibility of releasing materials for civilian use was coming closer to reality. The evidence is increasing slightly; there may possibly be some permissible organbuilding before so many more months pass. At least it will not be quite so hopeless to undertake a small new organ, or rebuilding of or additions to a large older one, if an urgent need can be proved to the satisfaction of S.W.P.C. and other similar boards.

### Edouard Nies-Berger

• substituted in St. Nicholas Collegiate, New York, during Hugh Porter's absence on tour during February.

### McConnell and Harvey

• Frank A. McConnell, assistant organist of St. Thomas Church, New York, has been appointed organist of St. James, Lancaster, Pa. Richard W. Harvey succeeds him as assistant at St. Thomas.

### J. Thurston Noe

• of South Methodist, Manchester, Conn., has been appointed to Calvary Baptist, New York, where he will play a 4m Welte-Tripp and organize choirs of a hundred voices. Mr. Noe was organist of Calvary twice before, from 1923 to 1928, and 1931 to 1936.

### A. G. O. Notes

• S. Lewis Elmer, warden, made a January tour of eight Guild chapters in the middle west, going as far as Iowa. The Guild's spring music festival is set for week of May 15; details later.

### M.S.M. or S.M.M.

• Thanks to the reader who suggested that the degree Master of Sacred Music, earned by graduates of the School of Sacred Music, New York, should be correctly given as S.M.M. The question was referred to Dr. Clarence Dickinson who reports that S.M.M. is technically correct because of the way that School applied to the Board of Regents for permission to grant the degree, but, says Dr. Dickinson, the graduates prefer and use it M.S.M. Since M.S.M. most directly defines the degree, and since it is most frequently used in public that way, T.A.O. will continue to so use it, none the less appreciating the courtesy of our reader who raised the question.

### Preventing an Inference

• In reviewing Dr. Clarence Dickinson's book, *Choir Loft & Pulpit*, it was stated "most of the pieces are taken from the H. W. Gray catalogue, as this book is a Gray publication." Possibly a careless reader might infer that either the H. W. Gray Co. wanted it that way or Dr. Dickinson was biased in his selections; anyone making such inference doesn't know either the H. W. Gray Co. or Dr. Dickinson. Actually the organ pieces are mostly not Gray—156 others to only 90 Gray. The review meant anthems; there the tabulation shows about 214 Gray to 35 others. Every publisher develops his own particular characteristics and Dr. Dick-

inson was only being true to his own ideals in saying what he himself had used in his own services. Does anyone want a man to endorse music he isn't perfectly familiar with or doesn't use? Thank heaven, we still have men who are true to themselves and don't try to play politics with their public.

### He's In the Army Now

• and probably being so worked to death that he hasn't time to report for this column.

Granville Munson, Jr., formerly of Philadelphia, is now a second lieutenant, with the artillery.

Birger H. Nilsen is now a sergeant, serving as chapel organist and chaplain's assistant in Camp Plauche, New Orleans. Says his chaplain: "Sgt. Nilsen played Christmas carols and arranged special singing and instrumental selections over the amplification system installed in Chapel No. 1, the Sergeant playing daily programs which were amplified throughout the entire camp. These proved popular with the men and programs are now being planned similarly for the Lenten and Easter season."

### Marks Corporation's Anniversary

• Edward B. Marks Music Corporation, New York, celebrated its 50th anniversary with an "open house cocktail party and exhibit of musical and theatrical Americana" Feb. 7 & 8, and an anniversary musicale Feb. 10 in Steinway Hall. Among those of interest to the organ world on the Honorary Committee were Hans Barth, Charles Wakefield Cadman, Dr. Roland Diggle, Philip James, Daniel Gregory Mason, Jaromir Weinberger; other prominent committeemen included Marion Bauer, Aaron Copland, Henry Cowell, John Erskine, Rudolph Ganz, Alex. Gretchaninoff, Edwin Hughes, David Mannes, Isidore Philipp, Wm. Schuman, Bernard Wagenaar.

### E. O. Shulenberg

• died Feb. 18 of heart attack, in Hagerstown, Md. "One of the executive geniuses of the organ world," he joined the Moller organization in 1897 and was vicepresident at the time of his death; he never really recovered his accustomed robust health after an almost-disastrous automobile accident late in 1939. A summary of his life and work will be presented in these pages as soon as it can be adequately prepared.

## Robert Elmore

### Concert Organist

Mgt.: Bernard R. LaBerge, Inc.  
119 West 57th St. — New York

## Charles W. Forlines

### Holy Cross Episcopal Church Brooklyn, N. Y.

Organist and Choirmaster

## Horace M. Hollister

### M.S.M.

Associate Organist  
Director of Music for Young People  
Madison Avenue Presbyterian Church  
New York City

## Harry H. Huber

### M. Mus.

Organist and Choirmaster  
Broadway Methodist Church  
Camden, N. J.

## August Maekelberghe

Compositions for Organ:  
Triptych (H. W. Gray Co.)  
De Profundis Clamavi\*

\*To be released shortly by H. W. Gray Co.

## H. Maxwell Ohley

### M. Mus.

Organist and Choirmaster  
Trinity Church  
Buffalo, N. Y.

## Melville Smith

Director, Longy School of Music  
Cambridge, Mass.  
Organist and Choirmaster  
Mt. Vernon Church  
Boston, Mass.

## Lauren B. Sykes

### A. A. G. O.

Organist-Choirmaster  
First Christian Church  
Conductor, Multnomah A-Cappella Choir  
Portland, Oregon

## G. Russell Wing

### M. S. M.

Organist and Director  
First Congregational Church  
Long Beach, California

## C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

First (Park) Congregational Church  
Grand Rapids, Michigan

## William H. Barnes

MUS. DOC.

Organ Architect  
Organist and Director  
First Baptist Church, Evanston

Author of

### 'Contemporary American Organ'

(Four Editions)

1112 South Wabash Avenue  
Chicago 5

## Harold Fink

### Recitals

Box 242

Englewood, N. J.

## WILLIAM A. GOLDSWORTHY

A.S.C.A.P.

### Composition

### Improvisation

### Service Matters

Criticizing and Editing mss.  
for Composers

St. Mark's in the Bouwerie  
234 East 11th St. New York



## This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- **DR. ROBERT LEECH BEDELL**  
Museum, Brooklyn, WNYC Broadcasts  
March 8, 29, 10:15 a.m., e.w.t.
- \*Brewer, Triumphal March  
Pasquet, Aria; Noel.  
Bedell, Fanfare d'Orgue  
Diggle, Intermezzo; Epilogue.  
\*Diggle, Song of Triumph  
Edmundson, Prelude Our Father  
Prelude on Schumann Theme  
Bedell, Grand Chorus; Legende;  
Toccata Basse  
Dr. Bedell plays every Wednesday, same place & hour; all five March programs will be American composers.
- **ISABEL D. FERRIS**  
Wilson College, Chambersburg  
March 25, 8:15  
Handel's Water Music  
Buxtehude, Concert Fugue G  
Bach, Toccata F  
Franck, Chorale 1  
Schumann, Canon Bm  
Vierne, Clair de Lune  
Weaver, Cuckoo  
Bennett, Son.G: Allegretto  
Middelschulte, Perpetuum Mobile  
Widor, 5: Finale
- **HAROLD FINK**  
Fordham Lutheran, New York  
March 5, 4:00, *Red Cross Benefit*  
Bach, Fantasia & Fugue Gm  
Christ Our Lord to Jordan Came  
Son.3: Andante  
Con.Am: Allegro  
Franck, Chorale Bm  
Reubke's Sonata
- **LAVAHN MAESCH**  
First Congregational, Appleton, Wisc.  
March 5, 12, 19, 26, 4:30  
\*DeLamarter, Carillon  
Buxtehude, Chaconne Em  
Bach, Come Sweet Death  
Handel, Sarabande  
Clerambault, Dialogue  
Whitlock, Plymouth Suite: Toccata  
Brahms, Two Choralpreludes  
Edmundson, Redset  
\*Reger, Benedictus  
Bach, Four Choralpreludes

- Howells, Yea the Darkness  
Borowski, Son. 3: Intermezzo  
Franck, Piece Heroique  
Karg-Elert, Two Chorale-Improvisations  
McKinley, St. Clement Fantasy  
\*Bingham, Rock of Ages  
Bach, Two Choralpreludes  
Couperin, Soeur Monique  
Kuhnau, O Sacred Head  
Mulet, Thou Art the Rock  
Sowerby, Carillon  
Edmundson, Jesus Crucifixus  
\*McKinley, When I Survey  
Galuppi's Sonata D  
Franck, Prelude-Fugue-Variation  
Vierne, Scherzetto  
Karg-Elert, Clair de Lune  
Bingham, Four Hymn-Preludes  
Weinberger, Abide With Us
- **ALEXANDER SCHREINER**  
St. Bartholomew's, New York  
March 20, 8:30  
DuMaze, Grand-Jeu†  
Buxtehude, Prelude & Fugue Em†  
Bach, My Heart is Filled  
Prelude & Fugue C†  
Vierne, 4: Finales†  
Franck, Chorale E  
Vierne, Arabesque; Madrigal; Naiades.  
Sowerby, Toccata C  
Vierne, 6: Finale  
†Guild examination test pieces.
- **J. HERBERT SPRINGER**  
St. Matthew's Lutheran, Hanover  
March 5, 19, 3:00  
\*Purcell, Toccata A  
Felton, A Little Tune  
Handel's Water Music  
Karg-Elert, Legend of Mountain\*  
Saint-Saens, Swan  
Franck, Pastorale  
Edmundson, Setting Sun\*  
Franck, Finale Bf

- \*Karg-Elert, Lord Jesus Christ;  
Moonlight; Jesus Priceless Treasure.  
Reubke's Sonata\*
- Borowski, Meditation-Elegy\*
- Franck, Piece Heroique
- **FRED WILLIAMS**  
Museum of Art, Cleveland  
March 1, 8:15  
Marcello, Psalm 19  
Purcell, Air  
Rossi, Miniature  
Franck, Prelude-Fugue-Variation  
Reger, Two Choralpreludes  
Dupre, Fugue Gm; Ave Maris Stella.  
Williams, Rhosymedre  
Karg-Elert, Landscape in Mist  
Sowerby, March Joyous

### Events-Forecast: March

- Radio: E. Power Biggs, C.B.S. network, Sundays, 9:15 a.m., e.w.t.:  
March 5, Handel's Concerto 11, Bach's Brandenburg Dm, with Fiedler Sinfonietta;  
12, organ & viola, with Wm. Primrose;  
19, Brahms' Choralpreludes, and Preludes & Fugues;  
26, Kornsand's new Concerto (premiere) with Fiedler Sinfonietta;  
Mr. Kornsand's work was written for Mr. Biggs' programs. April 9 he will present the new Handel-on-the-Lakefront Concerto by Dr. Sowerby.  
Buffalo, N.Y.: 9, recital by Buffalo A.G.O. members, place & hour not named. Junior-choir festival will be held in April, annual meeting in May.  
Cleveland: Walter Blodgett recitals, Sundays at 5:15, Cleveland Museum; Brahms Choralpreludes.  
Leonia, N.J.: 5, 4:00, Mrs. John E. Fillmore recital, Presbyterian Church.  
Memphis, Tenn.: Rossini's "Stabat Mater," directed by Adolph Steuterman, with orchestra, 19, 8:00.

# School of Sacred Music

## UNION THEOLOGICAL SEMINARY

Rev. HENRY SLOANE COFFIN, D.D., LL.D., President

CLARENCE DICKINSON, Mus.Doc., Litt.D., Director

*Courses in everything pertaining to the*

## Ministry of Music

of the Church

Degrees, MASTER OF SACRED MUSIC

DOCTOR OF SACRED MUSIC

### ■ FACULTY ■

HELEN A. DICKINSON  
BECKET GIBBS  
RALPH A. HARRIS  
MARGUERITE HAZZARD  
CHARLOTTE LOCKWOOD GARDEN  
CARL F. MUELLER  
MRS. WILLIAM NEIDLINGER

T. TERTIUS NOBLE  
HUGH PORTER  
FRANKLIN ROBINSON  
FREDERICK SCHLIEDER  
CHRISTOS VRIONIDES  
MORRIS W. WATKINS  
CORLEEN WELLS

*Year Begins September 27th*

Catalogue on Request

## UNION THEOLOGICAL SEMINARY

Broadway at 120th Street, New York City

## Louis F. Mohr & Company Organ Maintenance

2899 Valentine Avenue, New York City

Telephone: SEdwick 3-5628

NIGHT AND DAY

*Emergency Service*

*Yearly Contracts*

ELECTRIC ACTION INSTALLED  
HARPS — CHIMES — BLOWERS

*An Organ Properly Maintained  
Means Better Music*



New York: Bach's "B-Minor Mass" complete, Willard Irving Nevins, First Presbyterian, 5, two sessions, 5:30 and 7:45; cards of admission required.

Philadelphia: Walter Baker, First Baptist, 5, Rossini's "Stabat Mater"; 19, Sowerby's "Forsaken of Man."

Do.: Robert Elmore, Holy Trinity, 5, Bach's "Deck Thyself My Soul"; 19, Sowerby's "Forsaken of Man." April 2, Moore's "Darkest Hour."

Toronto: Casavant Society presents Alexander Schreiner with Toronto Men Teachers Choir, 15, 8:15, Eaton Auditorium.

Wheaton, Ill.: Alexander Schreiner recital, Gray Memorial Methodist, 10, 8:00, auspices of the choir; 3m Austin organ.

Wichita, Kans.: Charles H. Finney recital, 5, 4:00, Friends University, program of music by Presbyterians; April 2, final in the series, music by various denominations.

#### Berea Bach Festival

• Dr. Albert Riemenschneider announces Baldwin-Wallace's 12th annual Bach festival for April 21, 22, 23; Brandenburg Concerto, 2 secular cantatas, 3 church cantatas, Richard Ellsasser recital, violin-piano sonata, etc. Full program in April issue.

### Robert Baker

M. S. M.

FIRST PRESBYTERIAN CHURCH  
BROOKLYN, N. Y.

### Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

### St. Luke's Choristers

Long Beach, California

William Ripley Dorr, Director  
Mus. Bac., B. S.

Current and forthcoming motion picture releases:

"Random Harvest" — "Journey for Margaret" — "Holy Matrimony"

### Emerson Richards

Organ Architect

800 SCHWEHM BUILDING  
ATLANTIC CITY

#### Clergy Clothing, Cassocks

HEADQUARTERS

for CHOIR GOWNS  
PULPIT ROBES

Vestments • Hangings • Stoles  
Embroideries, Etc.

NEW CATALOG on Request

NATIONAL ACADEMIC CAP & GOWN CO.  
621-23 ARCH ST. PHILADELPHIA, PA.



DR. ALBERT RIEMENSCHNEIDER  
who announces his twelfth annual Bach festival,  
Berea, Ohio, April 21, 22, and 23.

#### Beecher Aldrich

• died Jan. 4 in Grosse Pointe, Mich., aged 69. He was born in Detroit, was organist of Christ Church, Grosse Pointe, later of St. John's, Troy, N.Y., then Incarnation, New York, and finally in 1922 of Grosse Pointe Christ Church again where "he was named head organist" in 1930. He is survived by his widow and their son, Lt. John B. Aldrich. (Thanks to Bruce M. Williams for this record.)

#### Harry D. Berlin

• died Jan. 28 in Reading, Pa., aged 68. He was born in Reading, had his early schooling in St. Paul's Choir School, Baltimore, and played in some half-dozen Reading churches, including Christ Church and St. Matthew's Lutheran. The newspapers said he was "carillonneur in Christ Church for 52 years." He is survived by his widow and their son, now in the army.

#### William A. Craven, Jr.

• died Jan. 20 of heart trouble. He was an organist and singer, serving as the former in St. Mary the Virgin, New York, and the Episcopal Church, Hastings, and as the latter in St. Thomas, New York; he was recently employed by the Todd Corporation. He is survived by his widow and their two children.

#### Charles Winfred Douglas

• died Jan. 18 of heart trouble in Santa Rosa, Calif., where he had gone with his wife on business connected with the new Episcopal hymnal. He was born Feb. 15, 1867, in Oswego, N.Y., studied music with Percy Goetschius and Horatio Parker, and earned his Mus.Bac. in Syracuse University in 1891. He then entered St. Andrew's Divinity School, and in 1903 went abroad for further music studies in England, France, and Germany. In 1915 Nashotah House (in Wisconsin) gave him his Mus.Doc.

He was appointed assistant organist in St. Paul's Cathedral, Syracuse, in 1889; organist of Church of Zion & St. Timothy, New York, 1892; curate of Church of Redeemer, New York, 1893; minor canon of St. John's Cathedral, Denver, 1894; canon of St. Paul's Cathedral, Fond du Lac, 1907;

and canon of St. John's Cathedral, Denver, 1934. In addition Canon Douglas was lecturer on the faculty of the School of Sacred Music, New York, and lectured in various other educational institutions.

He was interested in plainsong in particular, church music in general. He had long been associated with hymns and hymnals and was the author of some half-dozen books dealing with church music.

### Richard Keys Biggs

BLESSED SACRAMENT CHURCH  
HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

### William G. Blanchard

ORGANIST

Pomona College

CLAREMONT

CALIFORNIA

### Palmer Christian

Professor of Organ

University Organist

University of Michigan

Ann Arbor

### Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Organist—Choir Director

St. Mary's in the Garden

521 West 126th Street

NEW YORK CITY

Special course in

Organizing and Training Junior Choirs

### Clarence Dickinson

MUS. DOC.

CONCERT ORGANIST

Organist and Director of Music, The Brick Church and Union Theological Seminary;  
Director of the School of Sacred Music of Union Theological Seminary.

99 Claremont Ave., New York City

### Charles H. Finney

A.B., MUS.M., F.A.G.O.

DEAN of the MUSIC DEPARTMENT

Friends University

WICHITA

KANSAS

### Laurence H. Montague - A. A. G. O.

North Presbyterian Church

Buffalo, New York





**PIETRO YON**  
Aug. 8, 1886 — Nov. 22, 1943

### Pietro A. Yon

American Composers: Sketch No. 61

• whose death on Nov. 22 was announced on Dec. p.299, was born Aug. 8, 1886, in Settimo-Vittone, Piedmont, Italy, and with an elder brother, Constantino now organist of St. Vincent's, New York, to lead him on, he began music study very early with Angelo Burbatti, entered the Royal Conservatory, Milan, in 1900, studying organ with Polibio Fumagalli. He won a piano scholarship and entered Turin Conservatory, studying with Venezia, Redmondi, Bolzoni, transferring in 1904 to Academy of St. Cecilia, Rome, graduating with highest honors in organ, piano, composition, and winning a special prize from the Italian Minister of Public Instruction. Here he studied organ with Renzi, piano with Bustinini and Sgambati, composition with de Sanctis. Graduating in 1905 he became assistant organist to Renzi in St. Peter's, the Vatican.

He came to America in 1907 as organist of St. Francis Xavier, New York. In 1919 he returned to the Vatican as organist of the Cappella Giulia, of which he was appointed Honorary Organist in 1921. He then returned to St. Francis Xavier and there remained until appointed to his final post as organist of St. Patrick's Cathedral, New York, in 1926.

## Organ Maintenance

Rebuilding — Repairs  
Additions — Tuning  
Organ Chimes  
Amplified Tower Chimes

### Yearly Maintenance Contracts

Courteous and Dependable  
Pipe Organ Service

by Factory-Trained Experts

## Chester A. Raymond

Organ Builder

176 Jefferson Rd. — Princeton, N. J.  
PHONE 935

1944-27-3

69

Mr. Yon married Francesca Pessagno in 1919, and they had one son, now a corporal in the U. S. Army. Mr. Yon became a citizen in 1921. His wife's death in 1929 was a severe blow. His sister, Lina Yon with whom he then made his home, died suddenly April 9, 1943, when Mr. Yon himself suffered a heart attack and was found by her unconscious on the floor, the shock being too great for her. In addition to his brother S. Constantino Yon, New York, he is survived by three sisters and a brother Dr. Attilio Yon, all residing in Italy.

Mr. Yon's recovery from his first heart attack was painfully slow. He finally regained the ability to move about, but never recovered the power of speech. Leaving the hospital he went to the Long Island home of his wife's relatives, where he died on Nov. 22 at 6:00 a.m., his son Corporal Mario with him. When it became evident he could not recover for a long time, if at all, the Cathedral appointed his friend Dr. Charles M. Courboin to assume his duties.

Mr. Yon's own "Mass for Requiem" was sung at the funeral services in St. Patrick's, Nov. 26, and at the conclusion of the mass

his "O all ye that pass by the way" was sung. The body was then placed in a vault in Gate of Heaven Cemetery, Westchester, and will be taken to Italy for burial after the war.

Mr. Yon was one of the great teachers of his day, with Robert Elmore as perhaps the greatest of them to take their lessons on the 3m Kilgen in Mr. Yon's Carnegie Hall studio, quarters Mr. Yon and his brother occupied for several decades.

But his earlier achievements as a concert organist are too much forgotten today. He was probably the first to give organ recitals to paid-admission audiences in Town and Carnegie Halls, New York. He was among the first to demand and get an excellent fee for his out-of-town recitals. He was among the first to play his recitals faultlessly from memory. His stage-presence and conduct were as carefully studied and guarded as his playing. I have seen a Town Hall audience clap, stamp the floor, whistle, and cry out as though at a ball-game, for Mr. Yon's performance of Bach's Toccata & Fugue in D-minor. And he was among the first to exemplify that superlatively crisp, staccato style of organ-playing that was then

## These great Organ Books make a fine Easter Gift



### "EFS" No. 11 ORGAN PIECES

contains over 50 specially selected compositions covering the entire field of organ music. A folio every organist should own.



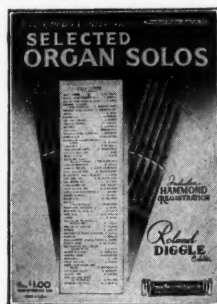
### "EFS" No. 17 139 SELECTED ORGAN PIECES

Contents embrace Preludes, Postludes, Chorales, Marches, Oratorios, etc., plus instructions on how to modulate and improvise. With Hammond registration.



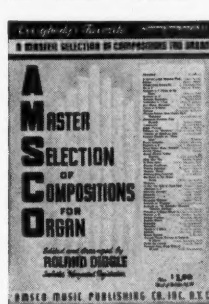
### "EFS" No. 27 ORGAN MUSIC Selected by Roland Diggle

Presents a studied and specific program for the organist for use on small or large organs; includes Hammond registration.



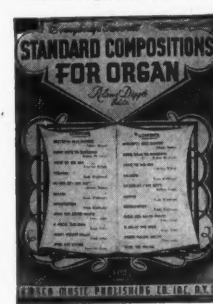
### "EFS" No. 37 SELECTED ORGAN SOLOS

Contains outstanding organ solos selected by Roland Diggle. Excellent as recital and concert pieces. Hammond registration included.



### "EFS" No. 54 A Master Selection of Compositions for Organ

Just published! Newest E. F. collection for organists. Arrangements equally effective on large or small organs and playable by organists of average ability. With Hammond registration.



### "EFS" No. 47 STANDARD COMPOSITIONS FOR ORGAN

Another great collection of organ solos compiled and edited by Roland Diggle. Includes registration for the Hammond.

Each folio contains 192 pages — Price \$1.00 Each

At your music dealer or postpaid direct from  
AMSCO MUSIC PUB. CO. • 1600 BROADWAY • NEW YORK 19, N. Y.

and still is today the greatest need of the concert organ.

He was as good a business-man as he was artist. But he was a warm friend to all and a keenly-grateful man towards those who recognized his achievements. Of Italian temperament, of course, but he didn't confine it to his personality, he showed it in his playing, in his compositions. Who since Bach has written a sonata in trio style the equal of that one of his? And who has ever penned a lovelier melody than his Gesu Bambino?

When St. Patrick's came into the picture, Mr. Yon allowed his playing as a concert artist to take second place so that his oc-

**Frank B. Jordan**  
Mus. Doc.

**Drake University**  
DES MOINES IOWA

**Edwin Arthur Kraft**  
*Recitals and Instruction*

Trinity Cathedral Cleveland, Ohio

**Claude L. Murphree**  
F.A.G.O.  
**University of Florida**  
Gainesville, Fla.  
Organist-Director  
First Baptist Church

**Fred H. Parker**  
DEAN of the DEPARTMENT of MUSIC  
**Columbia College**  
Organist-Choirmaster  
**First Presbyterian Church**  
Columbia, S. C.

**G. Darlington Richards**  
*Organist--Choir Master*  
**ST. JAMES' CHURCH**  
NEW YORK  
Madison Avenue at 71st Street  
*Ten-Lesson Course in  
Boy Choir Training*

**Albert Riemenschneider**  
Director  
Baldwin-Wallace Conservatory, Berea  
RECITALS  
INSTRUCTION and COACHING  
MASTER CLASSES  
Baldwin-Wallace Conservatory of Music  
Berea, Ohio



**LET'S NOT FORGET**  
Hugh McAmis, born April 11, 1899; enlisted Aug. 6, 1942; army training, they all know now, is severe. He died Aug. 19, 1942.

casional later recitals in Carnegie Hall did not compare, as he must have known they could not, with what he had been able to do in his prime in Town Hall. His compositions include, as accurately as we can secure the data, 30 masses, 15 of them published, six with orchestral accompaniment; an oratorio, "The Triumph of St. Patrick," orchestra accompaniment, premiere in Carnegie Hall, April 29, 1934; Concerto Gregoriano, organ & orchestra, arranged also for organ solo, and organ-piano duet; some 100 motets covering almost the complete liturgical year, "the 15 motets for the Blessed Sacrament and Blessed Virgin, and the complete Responsoria for Holy week notable among them"; miscellaneous pieces and arrangements of his own works; about a dozen songs, including "Christ Triumphant," a superb Easter solo; a dozen piano pieces; and the most important of all, the organ pieces.

Published organ works:  
American Rhapsody, j.1919, 1.25  
Arpa Notturna, j.1918, 1.00  
Canto Elegiaco, 1.1937, 60¢  
Christmas in Sicily, g.1912, 60¢  
Concerto Gregoriano, j.1921, 2.00  
Concert Study No. 1, g.1913, 75¢  
Concert Study No. 2, g.1915, 75¢  
Cornamusa Siciliana, j.1915, 50¢  
Cristo Trionfante, j.1924, 60¢  
Echo, j.1918, 60¢  
Elan du Coeur, j.1918, 60¢  
Elegia  
Gesu Bambino, j.1917, 60¢  
Hymn of Glory, j.1921, 1.25  
Il Natale a Settimo Vittone, j.1918, 60¢  
La Concertina, j.1921, 75¢  
Humoresque l'Organo Primitivo, j.1918, 1.00  
Marche Pastorale, 1.1942, 60¢  
Minuetto Antico e Musetta, j.1918, 1.00.  
Pastorale Sorrentina  
Preludio Pastorale, g.1913  
Rapsodia Italiana, j.1918, 1.25  
Rimembranza, j.1918, 60¢  
Sonata Prima, g.1916, 1.25  
Sonata Cromatica, (No. 2), j.1917, 1.25  
Sonata Romantica (No. 3), j.1922, 1.25  
Speranza, j.1918, 75¢

Toccata, g.1912, 90¢

Trio All' Ottava, j.1915, 50¢

Publishers are J. Fischer & Bro., G. Schirmer Inc., Galaxy; prices may not hold for today; we cannot trace Elegia, Pastorale Sorrentina, though they are listed by Mr. Yon in one of his circulars. There is a fourth Sonata in manuscript, written some five years ago.

**Theodore Schaefer**

COVENANT-FIRST  
PRESBYTERIAN CHURCH

WASHINGTON D. C.

**Harold Schwab**

BOSTON, MASSACHUSETTS

GEORGE LARKHAM

**SCOTT**

*Illinois Wesleyan University*  
Bloomington, Illinois

ORGAN — THEORY  
TEACHING — COACHING

**Ernest Arthur Simon**

BOY VOICE TRAINING  
CONSULTING CHOIRMASTER

Choirmaster-Organist  
Christ Church Cathedral

Address:  
Christ Church Cathedral House,  
Louisville, Ky.

**James R. Sydnor**

M. Mus.

DIRECTOR of MUSIC  
Union Theological Seminary  
General Assembly's Training School  
RICHMOND, VA.

Montreat (N.C.) Summer School of Church Music

**Thomas H. Webber, Jr.**

**Idlewild Presbyterian  
Church**

MEMPHIS — TENNESSEE

**FRANK VAN DUSEN**

Kimball Hall American Conservatory of Music Chicago, Illinois



## Past RECITALS

*Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.*

- **DR. MARSHALL BIDWELL**  
Carnegie Music Hall, Pittsburgh  
*Two Programs for Young People*  
\*Thomas, Mignon Overture  
Handel, Harmonious Blacksmith  
Beethoven, Sym. 1: Andante con Moto  
Debussy, Submerged Cathedral  
Bach, Jesu Joy of Man's; Fugue Gm.  
Trad., Polish National Anthem  
Paderewski, Melodie E; Minuet.  
Nikorowicz, Mid Fire & Smoke  
Chopin, Maiden's Wish; Mazurka Fm;  
Prelude Df; Polonaise A.  
\*Suppe, Light Cavalry Overture  
Haydn, Clock Movement  
Brahms, Dance Df; Waltz Af.  
Gounod, Funeral March of Marionette  
Kullak, Evening Bell; Clock.  
Saint-Saens, Omphale's Spinning Wheel  
Mexican National Anthem  
Serradell, La Golondrina  
Cortez, Jarabe Tapatio  
Ponce, Estrellita  
Tchaikowsky, Arab Dance; Reed Pipers.  
Goossens, Hurdy-Gurdy Man  
Sousa, Stars & Stripes
- **DR. CLARENCE DICKINSON**  
Bethesda Methodist, Salisbury  
*Centenary Celebration*  
Weitz, We Thank Thee O Lord  
Rinck, Rondo  
Novak, In the Church  
Handel's Concerto 5  
Farnaby, Giles Farnaby's Dream  
Bach, Fugue Ef; Badinerie; Have Mercy.  
Franck, Piece Heroique  
Dickinson, Intermezzo  
Brahms, A Lovely Rose is Blooming  
Pachelbel, From Heaven High  
Dickinson, Berceuse  
Dethier, Christmas
- **\*AUGUST MAEKELBERGHE**  
Institute of Arts, Detroit  
Bach, Toccata & Fugue Dm; Arioso;  
Glory to God.  
Purcell, Trumpet Tune  
Leach, Chollas Dance for You  
Dupre, Magnificat Finale  
Hindemith's Sonata 1  
Mozart, Hear the Pretty Tinkling  
Brahms, Deck Thyself My Soul  
Vierne, Scherzetto  
Maekelberghe, Fantasia
- **CLAUDE L. MURPHREE**  
University of Florida, Gainesville  
*Memorial Program*  
Gordon Balch Nevin, Sketches of City;  
In Memoriam; Arlequin;  
Tragedy of Tin Soldier.  
Pietro Yon, Rimembranza;  
Arpa Notturna; Elan du Coeur;  
Minuetto Antico;  
Son. Crom.: Andante; Finale.
- **JOSEF SCHNELKER**  
Museum of Art, Cleveland  
Cabezon, Cancion Religioso  
Bach, Four Choral Preludes  
Porter, Rose Breaks into Bloom  
Reger, Weihnachten  
Tournemire, Mystique: Cycle de Noel  
Maleingreau, Sym. Noel: Vers la Creche
- **JULIAN R. WILLIAMS**  
First Methodist, Greensburg  
Handel, Occasional: Overture  
Bach, Son. Cm: Vivace;  
Fantasia & Fugue Gm  
Bingham, Leoni Toccata\*  
Peeters, Elegie  
Bonnet, Concert Variations

Sibelius, Bells of Berghall\*  
Shostakovich, Fantasy  
d'Andrieu, Fifers  
Karg-Elert, Canzone  
Vierne, Westminster Carillon

### Donald C. Gilley

• has been discharged from the navy in order to permit acceptance of appointment as organist of Naval Academy Chapel, Annapolis, Md., succeeding Joseph W. Crosley who will soon reach retirement age. Mr. Gilley was appointed to Earlham College in 1928, to Butler University in 1933, and in 1938 to Wesley Methodist, Worcester, Mass., vacated by Arthur Leslie Jacobs' move to Los Angeles. In November 1942 he enlisted in the naval reserve with firstclass petty-officer rating, had his training at Norfolk, being then sent to the Naval Academy at Annapolis.

Wesley Methodist gave Mr. Gilley leave of absence and contracted with Viola Fischer as organist for duration; Miss Fischer remains with the Church. In the meantime Mr. Crosley continues for a short period both as associate professor in Naval Academy and organist of the Chapel; Mr. Gilley is particularly enjoying this brief period in which he is preparing for his future duties by close association with Mr. Crosley in active duty.

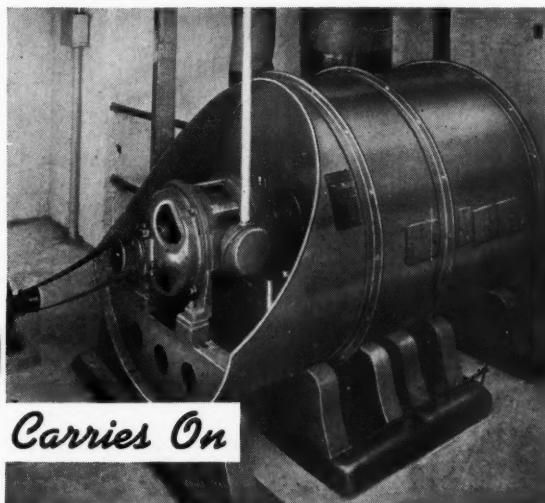
Mr. Gilley's appointment is probably due to his unusual success in handling the men's choirs with which he worked in the navy, as commented on in these pages recently. Mr. Gilley says, "It was interesting and I enjoyed the work, but it was hard, since I had a different choir each week." In Academy Chapel he will have the organ Moller rebuilt and enlarged only a few years ago (see May 1942) and a choir of the Academy's midshipmen, with him for three years in these wartime days; at the direction of the Academy commandant he will probably also direct the Academy glee-club.

Chapel services, though non-denominational, are patterned after Episcopal ritual "and have been developed to their present excellent state by Chaplain William N. Thomas, Captain U.S.N., in charge of this department at the Academy and beloved by the entire personnel."

### Dr. Frank B. Jordan

• dean of the College of Fine Arts, Drake University, reports a waiting-list for the organ department since September 1943, thus performing again in his present university exactly as he formerly did in Illinois Wesleyan. It is significant that Robert Baker, whose work was reviewed in January T.A.O., is also a graduate of Dr. Jordan's Illinois Wesleyan classes.

## THE ORGOBLO



*Carries On*

Fortunate indeed are the thousands of churches, colleges, and theaters that have the Spencer Orgoblo in these times. Built like a bridge with rust-resistant metal and wide clearances, smooth, quiet air power is assured for the duration.

### KEEP ORGOBLOS WELL LUBRICATED

They will run for weeks without attention, but more frequent inspection is advisable now because repair parts and competent repair men are more difficult to obtain.

Many Orgoblos installed 35 years ago are still giving satisfactory service. Our instruction book will help extend the life and service rendered by your Orgoblo. It's free for the asking.

250A

**SPENCER ORGOBLO**  
HARTFORD  
FOR CHURCHES, THEATRES  
AND HOMES  
**THE SPENCER TURBINE COMPANY, HARTFORD, CONN.**



**ORGANISTS**

(\*See advertisement elsewhere in this issue.)

AKIN, Nita, Mus.Doc.  
1702 McGregor Ave., Wichita Falls, Texas

BAKER, Robert, M.S.M.\*  
BAKER, Walter  
First Baptist, 17th & Sansom, Philadelphia 3.

BIDWELL, Marshall, Mus.Doc.\*  
BIGGS, E. Power  
53 Highland St., Cambridge 38, Mass.

BIGGS, Richard Keys\*  
BLANCHARD, William G.\*  
CALLAWAY, Paul (in armed forces)  
Washington Cathedral, Washington 16, D. C.

CHENEY, Winslow  
1425 Broadway, New York 18, N.Y.

CHRISTIAN, Palmer, Mus.Doc.\*  
CLOKEY, Joseph W., Mus.Doc.\*  
Miami University, Oxford, Ohio.

COCI, Claire  
119 West 57th St., New York 19, N.Y.

COOPER, Harry E., Mus.Doc., F.A.G.O.  
Meredith College, Raleigh, N. C.

CROZIER, Catharine  
Eastman School of Music, Rochester 4, N.Y.

DARNELL, Grace Leeds\*  
DICKINSON, Clarence, Mus.Doc.\*  
DORR, Wm. Ripley\*  
DUNKLEY, Ferdinand  
St. Charles Avenue Presbyterian Church;  
Loyola University College of Music;  
Author, "The Buoyant Voice";  
1915 Calhoun St., New Orleans 15, La.

EDMUNDSON, Garth  
New Castle, Pa.

EIGENSCHEK, Dr. Edward  
Kimball Hall, Chicago 4, Ill.

EINECKE, C. Harold, Mus.Doc.\*  
ELLSASSER, Richard  
14236 Cedarwood Ave., Lakewood, Cleveland, O.

ELMORE, Robert  
130 Walnut Ave., Wayne, Penna.

**T.A.O. SPECIFICATIONS**

V—VOICE: An entity of tone under one control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism controlling Voices, Borrows, extensions, etc.

B—BORROW: A second use of any Rank of pipes (percussion excluded).

P—PIPES: Percussion not included.

**DIVISIONS**

A—Accompaniment h—harmonic

B—Bombarde m—metal

C—Choir m—mouth-width

D—Antiphonal m—middle C\*

E—Echo o—open

F—Fanfare pf—prepared for

G—Great r—reeds

H—Harmonic rs—repeat stroke

I—Celestial 2r—two rank, etc.

L—Solo s—scale

N—String s—sharp

O—Orchestral s—spotted metal

P—Pedal s—stopped

R—Gregorian sb—stopped bass

S—Swell ss—single stroke

T—Trombone t—tapered to

U—RUEckpositiv t—tin

V—Positiv t—triple

Y—Sanctuary tc—tenor C\*

**VARIOUS**

b—bars u—cut-up

b—bearded uc—upper C\*

b—brass unx—unexpressive

bc—bottom C\* w—wind-pressure

c—copper w—wood

c—cylinders wm—wood & met.

cc—cres. chamber z—zinc

d—double "—wind pressure

f—flat "—diam. of pipe

fr—free reed "—pitch of lowest

h—halving on pipe in the rank

**SCALES, ETC.**

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.

14"—Diameter of cylindrical pipe.

41—Scale number.

42b—Based on No. 42 scale.

46-42—46-scale at mouth, 42 at top.

2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.

2/9m—Mouth-width covers 2/9th of circumference of pipe.

1/4u—Mouth cut-up is 1/4th.

17h—Scaled to halve on the 17th note.

Dynamics indicated from ppp to fff.

Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.

\*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c\* is still above the high octave but need not be considered here; each octave begins on C and ends on B.

CCC-16'. CC-8'. C-4'. c'-2'. c'-1'. c'-6'. c'-3'.

FERRIS, Isabel Dungan  
Wilson College, Chambersburg, Pa.

FINK, Harold\*  
FINNEY, Charles H.\*  
FORLINES, Charles W.\*  
FOX, Virgil (in armed forces)  
1316 Park Ave., Baltimore, Md.

GLEASON, Harold  
EASTMAN SCHOOL OF MUSIC  
Rochester 4, N. Y.

GOLDSWORTHY, Wm. A.\*  
234 East 11th St., New York 3, N. Y.

HARRIS, Ralph A., M.S.M., F.A.G.O., Chm.  
Conductor, St. Paul's Choristers  
Brooklyn 26, New York.

HOLLISTER, Horace M.\*  
HUBER, Harry H., M.Mus.\*  
JORDAN, Frank B., Mus.Doc.\*  
KETTRING, Donald D., M.S.M.  
Westminster Presbyterian Church, Lincoln, Neb.

KRAFT, Edwin Arthur\*  
Trinity Cathedral, Cleveland 15, Ohio.

LaBERGE, Bernard R.  
119 West 57th St., New York 19, N.Y.

LOCKWOOD, Charlotte  
Sunnybrook Road, Basking Ridge, N.J.

LOUD, John Hermann, F.A.G.O.  
Recitals, Instruction;  
Park Street Church, Boston (1915).  
9 Denton Road West, Wellesley 81, Mass.

MACFARLANE, Gilbert  
Trinity Church, Watertown, New York.

MAEKELBERGHE, August\*  
MARSH, William J.  
3525 Modlin Ave., Fort Worth 7, Texas.

McCURDY, Alexander, Mus.Doc.  
Box 87, Princeton, N. J.

MIRANDA, Max Garver, B.M., M.A., A.A.G.O.  
Director of the Department of Music,  
Lincoln College, Lincoln, Ill.

MURPHREE, Claude L., F.A.G.O.\*  
OHLEY, H. Maxwell  
c/o Eastman School of Music, Rochester 4, N.Y.

PARKER, Fred H.\*  
POISTER, Arthur  
Oberlin Conservatory, Oberlin, Ohio.

PORTER, Hugh  
9 Claremont Ave., New York 27, N. Y.

RICHARDS, G. Darlington\*  
REIMENSCHNEIDER, Albert, Mus.Doc.\*  
SCHAEFER, Theodore\*  
SCHREINER, Alexander  
1283 E. So. Temple St., Salt Lake City 2, Utah.

SCHWAB, Harold\* (in armed forces)  
SCOTT, George Larkham\*  
SIMON, Ernest Arthur\*  
SMITH, Melville\*  
SYDNOR, James R.\* (in armed forces)  
VAN DUSEN, Frank, Mus.Doc.\*  
WEBBER, Thomas H., Jr.\*  
WEINRICH, Carl  
120 Prospect Ave., Princeton, N.J.

WELLIVER, Harry, Mus.M.\* (in armed forces)  
WHITE, Ernest  
145 West 46th St., New York 19, N.Y.

WING, G. Russell, M.S.M.\*

**CONSERVATORIES**

GUILMANT ORGAN SCHOOL  
12 West 12th St., New York 11, N.Y.

OBERLIN CONSERVATORY  
Oberlin, Ohio.

SCHOOL OF SACRED MUSIC  
Broadway & 120th St., New York 27, N.Y.

WESTMINSTER CHOIR COLLEGE  
Princeton, N. J.

**PUBLISHERS**

AMSCO MUSIC PUB. CO.  
1600 Broadway, New York 19, N.Y.

BIRCHARD, C. C. Birchard & Co.  
221 Columbus Ave., Boston 16, Mass.

FISCHER, J. Fischer & Bro.  
119 West 40th St., New York 18, N.Y.

GALAXY MUSIC CORPORATION  
17 West 46th St., New York 19, N.Y.

GRAY, The H. W. Gray Co.  
159 East 48th St., New York 17, N.Y.

LITURGICAL MUSIC PRESS INC.  
68 West 125th St., New York 27, N.Y.

MARKS, Edward R. Marks Music Corp.  
R.C.A. Bldg., Radio City, New York 20.

WOOD, The B. F. Wood Music Co.  
88 St. Stephen St., Boston 15, Mass.

**VESTMENTS**

NATIONAL Academic Cap & Gown Co.  
821 Arch St., Philadelphia 7, Pa.

**BUILDERS**

AEOLIAN-SKINNER ORGAN CO.  
Main Office: Boston 48, Mass.  
New York 22: 4 East 53rd St.

ASSOCIATED Organbuilders of America  
1404 Jesup Ave., New York 52, N.Y.

AUSTIN ORGANS INC.  
Main Office: Hartford, Conn.  
New York 18: 522 Fifth Ave.

CASAVANT FRERES  
St. Hyacinthe, P. Q., Canada.

MOLLER, M. P. Moller Inc.  
Main Office: Hagerstown, Md.

WICKS ORGAN CO.  
Highland, Illinois

**ARCHITECTS**

BARNES, William H., Mus.Doc.  
1112 S. Wabash Ave., Chicago 5, Ill.

MONTAGUE, Laurence H.  
81 Princeton Blvd., Kenmore-Buffalo, N.Y.  
(Associated with Wicks Organ Co.)

RICHARDS, Emerson  
Atlantic City, N. J.

**CUSTODIANS**

DELOSH BROTHERS  
Guaranteed used organs, tuning, maintenance  
35-08 105th St., Corona, N.Y. HAV. 4-8575.

DOHRING, Gustav F.  
225 Fifth Ave., New York, N.Y. ASHLAND 4-2348.

MOHR, Louis F. Mohr & Co.  
2899 Valentine Ave., New York 58, N.Y.

RAYMOND, Chester A.  
176 Jefferson Road, Princeton, N.J.

SCHLETTE, Charles G.  
Church organs rebuilt, tuned, repaired; yearly contracts; Blowing plants installed, etc.  
1442 Gillespie Ave., New York. WESt. 7-3944

**EQUIPMENT**

Blowers, see Spencer-Turbine

DEAGAN, J. C. Deagan Inc., Percussion.  
1770 Bertréau Ave., Chicago 13, Ill.  
Electric-Action, see Reinsner.

MAAS ORGAN CO., LTD., Chimes  
3015 Casitas Ave., Los Angeles 26, Calif.

ORGAN SUPPLY CORP., Organ parts & supplies,  
540 East 2nd St., Erie, Penna.

"ORGGOBL," see Spencer-Turbine.

Percussion, see Deagan, and Maas.

REISNER, W. H. Reinsner Mfg. Co., Inc.  
Action parts of all kinds.  
Hagerstown, Md.

SPENCER TURBINE CO., Blowers  
Hartford, Conn.

**T.A.O. DIRECTORY**

AMERICAN ORGANIST, THE  
Richmond Staten Island 6, New York, N.Y.

BARNES, Dr. Wm. H.  
1112 S. Wabash Ave., Chicago 5, Ill.

DIGGLE, Dr. Roland  
2660 S. Citrus Ave., Los Angeles 36, Calif.

DUNHAM, Rowland W., Dean of College of Music,  
University of Colorado, Boulder, Col.

ORGAN INTERESTS INC.  
Richmond Staten Island 6, New York, N.Y.

**CLOSING DATES**

1st of month, main articles, photos, reviews, past-program columns.

10th, all news-announcements.

15th, advance programs and events forecast.

18th, dead-line, last advertising.

Photographs: black glossy prints only, not copyrighted, mailed flat between corrugated paper-boards.

Articles: typewritten, double-spaced.

THE AMERICAN ORGANIST  
Richmond Staten Island 6  
NEW YORK, N. Y.